

# MUSICAL AMERICA



Edited by John F. Freund

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## PAUR REPLIES TO MUSICIANS' UNION

Contest Between Director and  
Federation Comes to  
a Close.

Conductor Agrees to President Weber's Demand to Fill Vacant Positions in Orchestra with American Talent—Brilliant Season is Now Assured for Organization.

PITTSBURG, Pa., Aug. 20.—What was probably the most remarkable contest between a labor union and a symphony orchestra, in the history of American music, has come to a close as a result of the cabled answer of Emil Paur, director of the Pittsburgh Orchestra, to Joseph N. Weber, president of the American Federation of Musicians, in reply to the latter's demand that no imported instrumentalists be employed by the organization. William T. Mossman, manager of the orchestra, has just received a letter from Mr. Weber, containing the information that Director Paur has signified his intention to give up the idea of engaging talent in Europe.

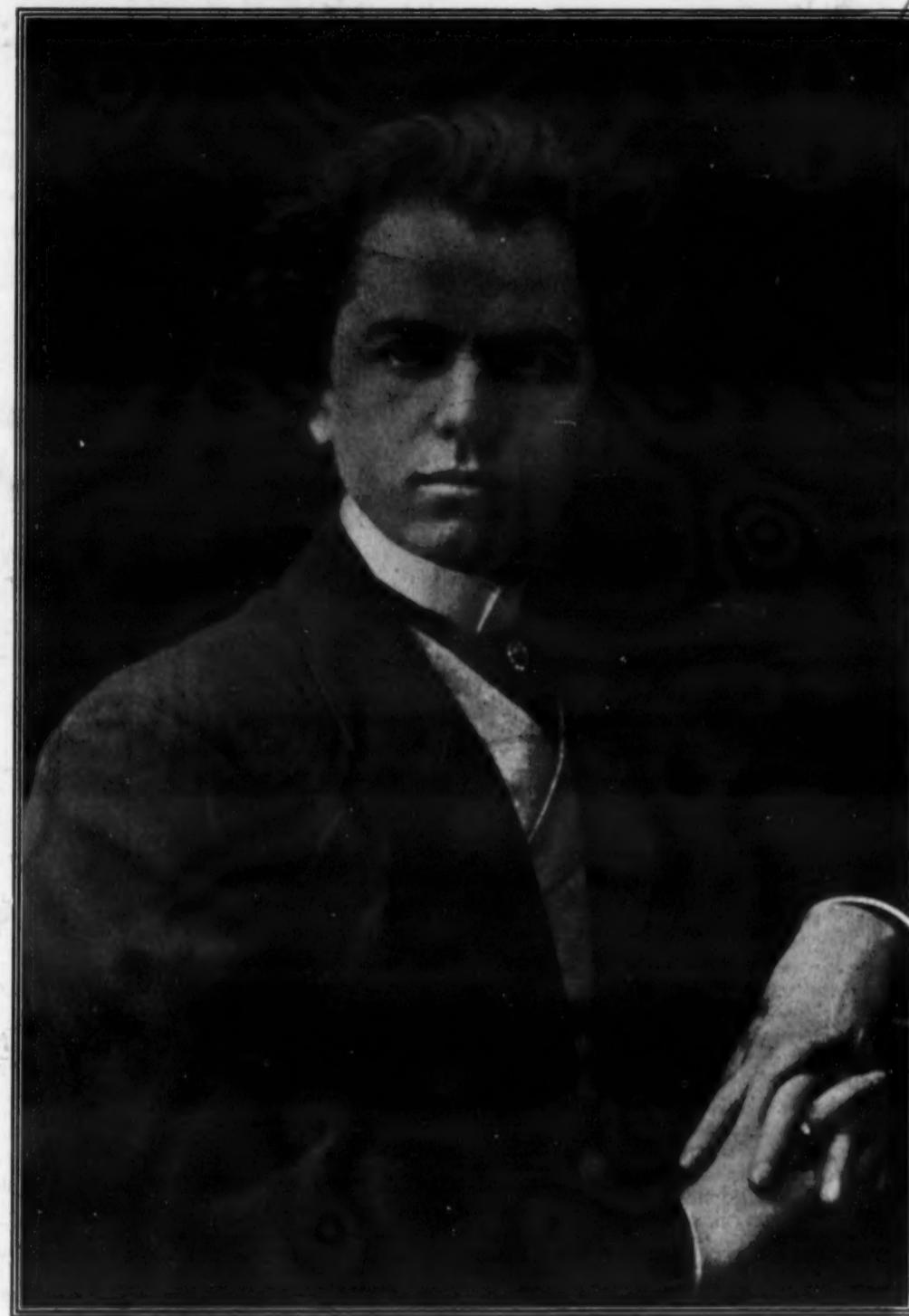
It now remains with the American Federation to supply Mr. Paur with competent musicians to fill the four or five vacancies in the orchestra, with American musicians. If the candidates so offered are not considered worthy, Mr. Paur will be permitted to follow out his original intention of bringing in such foreign players as may be necessary.

By this action, Director Paur admits that he cannot afford to stand out against the wishes of the musicians' union, which threatened to order a strike among the musicians already engaged for the coming season, if he persisted in bringing in foreign talent. While the situation created by the decision he has reached, is viewed in labor union circles as a distinct triumph for the American musician, there are many people in Pittsburg's music circle who look upon it with alarm, declaring that the cause of art has been forced to the background, while the destiny of the orchestra which has won fame throughout the country, will be in the hands of the labor union.

In view of the fact that only four or five positions in the orchestra will be affected by Mr. Paur's change of plans, the more conservative element in local music circles, feels confident that nothing will be lost by the ban on foreigners, and the belief is expressed that musicians quite as competent as those of Europe will be found in this country.

The trouble between the American Federation and the Pittsburg Orchestra dates from the close of the last season, when Mr. Paur was elected director for three years and undertook some radical changes in personnel of the organization. As a result of the changed policy, Luigi von Kunits and Henry Bramsen, the first violinist and cellist, respectively, and several other important members withdrew, after being refused the right to accept outside engagements. Mr. Paur announced that he would fill these positions with artists he intended to secure abroad.

With this question settled, it is now believed that the orchestra will enjoy an unusually prosperous season, as many of the most famous of visiting soloists who will perform in America during the coming season, have already been booked to appear at the concerts.



*With kindest regards to  
Musical America*  
*Jan Kubelik*

Jan Kubelik, the Celebrated Bohemian Violinist, Returns to America for Another Series of Recitals this Season—His career is a refutation of the statement that prodigies never, in their mature years, fulfill the promise of their childhood. (See Page 11.)

### SUCCESSOR FOR MAHLER.

Felix Weingartner to Take His Place at Vienna Imperial Opera.

Felix Weingartner, the distinguished German conductor, whose visit to America two years ago was one of the features of the musical season, has been engaged to succeed Gustav Mahler as director of the Imperial Opera House at Vienna. This step makes possible Mahler's release and assures his appearance at the Metropolitan Opera House in New York next season.

Herr Mahler has been engaged by Heinrich Conried, as musical director of the Metropolitan.

### AMERICAN TENOR CHOSEN.

Riccardo Martin to Join Conried's Company—Campanari Also Secured.

Ralph Edmunds, of the Conried Metropolitan Opera House staff, announced on Wednesday that Riccardo Martin, the American tenor who last year sang with the San Carlo Opera Company during its tour of this country, has been engaged for the Metropolitan. He will not join Mr. Conried's organization until late in the season. Giuseppe Campanari, the baritone, has also been engaged to appear in "La Bohème," "Pagliacci," "Carmen" and "The Marriage of Figaro."

**CONRIED ANNOUNCES  
PLANS FOR SEASON**

Forty-eight Artists Will Be in His Company Next Year.

Confirms Engagement of Rita Le Fornia, an American Girl, and Promises Berta Morena, the Distinguished Singer of Munich—Several Novelties to be Given.

The first complete announcement of the plans for the coming season of the Metropolitan Opera House, was made by Heinrich Conried, at Heiden, Switzerland, on Monday. A list of forty-eight artists who will appear in the fifty-two operas to be given, gives an insight into the elaborateness of the Herr Direktor's preparations.

"In the company next year," said Mr. Conried, "there will be sixteen sopranos, four mezzo-sopranos and contraltos, thirteen tenors, nine baritones and six bassos. Among the new sopranos there is Rita Le Fornia. She will become a great singer. She is an American and was singing in Henry Savage's company when I first heard her, two years ago. I told her I thought she had a great future if she would take care of her voice. I sent her to M. Jean de Reszké, in Paris, and he was of my opinion. She has been under his instruction.

"Another newcomer is Fräulein Berta Morena, of Munich, who has been under contract with me three years in Munich. She was the successor to Ternina. Unfortunately she was ill two years ago and as a result could not sing.

"Not being very certain of Fräulein Morena, I had engaged Fräulein Leffler Burghardt, a dramatic soprano, of the Court Theatre, Berlin. She was, in fact, the only Brünnhilde and the only singer of Wagnerian dramatic parts unengaged who could be considered for an appearance before the audience at the Metropolitan.

"Of course we shall have Mlle. Cavalieri and Miss Farrar, also such well-known favorites as Mmes. Eames, Sembrich, Fremstad and Weed.

"In the list of tenors are Caruso, of course, and Bonci, who will sing, in spite of wagers to the contrary. Herr Knot, who could not sing last year on account of the death of his wife, and who, with Burrian and Burgstaller, is an old Metropolitan favorite, completes a trio of the greatest German tenors.

"M. Rousselière, the French tenor, will be with us again, as will Dippel, Albert Reiss and Julius Bayer. We shall have Giovanni Paroli, Giuseppe Tecchi and Riccardo Martin, a new tenor, for whom I predict a great future.

"Another newcomer is George Lucas, who has sung at operas in Paris.

"Among the bassos we shall have Pol Plançon again, for the latter part of the season, Journet, Blass, Navarini, Chaliapine and the bass buffo, Raffaele Barocchi from Milan.

"As for conductors, Alfred Hertz, who has been with me four years, will return as will Bovy. Then I engaged an Italian conductor, Rodolfo Ferrari, formerly of the Scala at Milan, now conducting the Buenos Ayres opera.

(Continued on page 4.)



## CANADIANS SING AT LONDON CELEBRATION

Mme. Donald, Edith J. Miller, George Dixon and Others Participate in Lord Strathcona's Reception.

TORONTO, Aug. 19.—George Dixon, the Toronto tenor, at present studying in London under Edward de Reszke and William Shakespeare, has written J. M. Sherlock a most interesting account of the reception by Lord and Lady Strathcona in the Imperial Institute, South Kensington, to celebrate Dominion Day.

The Royal Artillery band, of which E. C. Stretton is conductor, was stationed at the top of the grand staircase, while the Prince's Red Band played in the Canadian Court, which, with its exhibits, was of special interest to Canadian visitors. The program of the concert given in the Canadian conference room was contributed entirely by Canadian artists, two of whom, Mme. Pauline Donald and M. Seville, representing Montreal, are members of the Covent Garden Grand Opera.

Several familiar names appear on the program, including Hope Morgan, Toronto; Edith J. Miller, Portage la Prairie; Margaret Huston and George Dixon, Toronto.

## NEW TENORS TO SING IN AMERICA

Raoul De Valmar and Willy Schu'ler Will Join Henry W. Savage's "Mme. Butterfly" Company.



WILLY SCHULLER AND RAOUL DE VALMAR

Two new tenors will be introduced to American audiences during the coming season, by Henry W. Savage, who will present another excellent company in "Mme. Butterfly." The engagement of Raoul De Valmar and Willy Schuller, the former of whom is an American, was recorded in MUSICAL AMERICA last week.

De Valmar, who has been singing under the name of Reid-Taylor, is a pupil of Jean de Reszke.

The story is told that De Reszke, in a spirit of fun has had De Valmar sing from behind a screen in the great tenor's Paris studio and then stepped out himself and accepted congratulations for entertaining his guests, after which he would explain the deception by introducing his pupil. Mr. Reid-Taylor has taken the name of De Val-

mar for stage purposes. In Paris his patrons include Massenet, Messager, Chaliapin, Sammarco, Bernal, Suzanne Adams and others, and all speak in the highest terms of his magnificent voice and claim for him a great future. Some of them even go so far as to call him a second De Reszke.

Willy Schuller is a German tenor from the Royal Opera in Vienna, where he has been a favorite for two seasons. Herr Schuller is an experienced singer with a large repertoire, and is especially successful in the Puccini grand opera roles. At the same time he is so much admired in the German roles that Frau Wagner has requested him to create the part of Friedrich in Siegfried Wagner's "Kobold" at Bayreuth. Schuller and De Valmar will alternate as Pinkerton in "Madam Butterfly" this season.

Cricket matches between eleven English musicians captained by either Plunket Greene or Kennerley Rumford and Repton School are to be made annual affairs.

Mr. Dixon's many friends will be interested to know that his singing on this occasion was so satisfactory as to call for a personal letter of congratulation from Lord Strathcona, in which was enclosed a substantial check. As a result of his good work on this occasion he was engaged to sing at a similar function at Hotel Russell, one of the finest in London. He will return to Toronto in October.

### CALLS IT "GENUINE BLUFF."

#### "Allgemeine Musik-Zeitung" Discusses Rumor Regarding Nikisch

BERLIN, Aug. 17.—The report published in an American paper to the effect that Arthur Nikisch would become the conductor of the Boston Symphony Orchestra, has caused considerable amusement here. The "Allgemeine Musik-Zeitung" says, regarding it:

"This report naturally led to a thorough investigation and when it was brought to the attention of the two leading authorities, Hermann Wolff, of this city, and the Leipsic Gewandhaus management, it was declared to have absolutely no foundation. On the contrary, Nikisch has renewed his contract with the Leipsic Gewandhaus for a term of years." The "Musik-Zeitung" goes on to characterize the assurance with which the report was issued as "genuine bluff."

## Woman Plays the Tympani in Ocean Grove's Big Orchestra

Mme. Nana Driscoll, Proficient as a Performer on Musical Instrument, Seldom Studied by Members of Her Sex—Toured Europe with Great Orchestras.



MME. NANA DRISCOLL

She Plays the Tympani in Tali Esen Morgan's Orchestra at Ocean Grove, N. J.

OCEAN GROVE, N. J., Aug. 19.—The tympani doesn't often appeal to women as a particularly gratifying musical instrument for public performances. But Ocean Grove, the summer playground of hundreds of musicians from all parts of the country, takes pride in the possession of a lady tympanist who has achieved unusual success in this line of musical effort. This is Mme. Nana Driscoll who has been with

the orchestra under Tali Esen Morgan's direction for seven years. Previous to this she received her musical education in Germany where she was born, studying tympani under Herr Paul Eitner, one of the great players of the day. After her period of study was ended she toured Europe with several large orchestras playing before many distinguished audiences. Mme. Driscoll comes of a musical family, her sister, Mme. Olga Severina, being a well-known cellist.

A. L. J.

### Nahan Franko Engaged.

Nahan Franko has been engaged to direct the orchestra at the new Plaza Hotel in New York. Since Mr. Franko's connection with the Metropolitan Opera House orchestra was broken last year he has filled several engagements, the most recent being to direct its orchestra at Pabst's Harlem establishment. The new Plaza Hotel is the one just being completed at Fifth avenue and Fifty-ninth street.

Cricket matches between eleven English musicians captained by either Plunket Greene or Kennerley Rumford and Repton School are to be made annual affairs.

### Melba and the Boston "Philharmonic."

The New York "World" reprints the following excerpt, with the caption: "Music in America"—Mme. Melba in a London Interview.

"The Americans are a really musical people, for the reason partly that they can afford to pay for the best of everything, and therefore hear the finest artists and the best performances. There is no orchestra in the world to equal the Boston Philharmonic."

And it may be added, according to latest information, there is no orchestra in Boston called the Boston Philharmonic.

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## HENRY L. MASON PREDICTS BIG SEASON

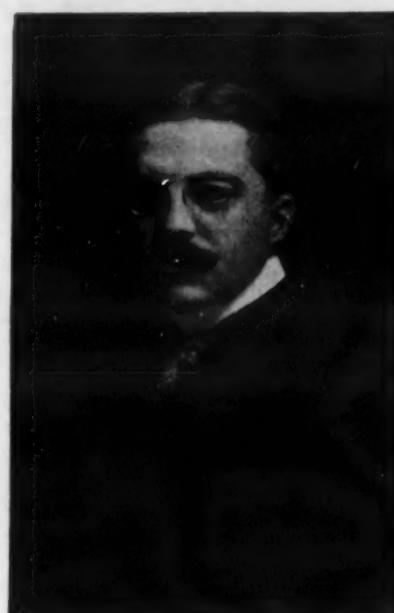
Will Tour West in Interests of Several Well-Known Artists.

BOSTON, Aug. 20.—Henry L. Mason, chairman of the Board of Directors of the Mason & Hamlin Co., and in charge of the artists' department, will make an extended Western tour in the interests of his house this Fall. Mr. Mason predicts an unusually busy musical season.

In speaking of his plans he said: "The engagements for Harold Bauer, Katharine Goodson, Rudolph Ganz and Jan Sickesz are booking exceptionally well. Loudon G. Charlton, as you know, has the management of Harold Bauer, Miss Goodson is under my own management, while Mr. Clement, of our New York house, has made arrangements for the handling of Sickesz, and of course Wight Neumann, of Chicago, manages Rudolph Ganz, as he has done heretofore.

"As for Katharine Goodson, she is to start the musical ball rolling by appearing as soloist at the Worcester Festival on October 4. On this occasion she will play a concerto new to America, which will have its first performance on this occasion. It is written by the English composer, Arthur Hinton and dedicated to Miss Goodson.

"Miss Goodson is then engaged to play with the Theodore Thomas Orchestra in Chicago, the Philadelphia Orchestra in Philadelphia, the Boston Symphony Orchestra again in Boston, St. Paul Symphony Orchestra, the Hartford Philharmonic Orchestra, and so on, and so on. She will play with the Kneisel Quartet and pretty generally throughout the country in recital, both private and public. A great many of her engagements are with Musical Schools for young ladies and when she was here last year she played several of this sort of engagements. Her winsome personality, as



HENRY L. MASON

He Has Charge of the Artists' Department of the Mason & Hamlin Company

well as her compelling artistry, form a combination which leads to her pronounced success with such schools.

"Miss Goodson is at present in England and has been playing there with Kubelik, making an extraordinary impression. The London critics have been strong in their praise of her, and the London public have accepted her most welcome.

"Mme. Szumowska, who also plays our piano, has just written me from Poland, where she is for the Summer, that she is well, and securing many interesting novelties for next season's performance. She is the pianist with the Adamowski Trio and this organization is being booked more largely than ever before throughout the West and the South, as well as in the East."

D. L. L.

## Wagner and Tenors.

Nothing troubled Wagner more throughout his life than the dearth of acceptable tenors. A letter written by him to Tichatscheck in 1861, and recently printed for the first time, begins with a reference to that circumstance: "I am angry with you! For having become acquainted with you and your voice, I have been misled into expecting of tenors in general qualities which I now find nowhere."

## Lynn, Mass., to Hear G. Picco.

BOSTON, Aug. 20.—Giuseppe Picco, the Italian grand opera baritone, has been engaged to sing at two of the concerts to be given during the coming season by the Lynn Oratorio Society. One of the parts which Mr. Picco will take will be that of *Valentine* in a concert production of *Faust*. Mr. Picco will appear in recital in Boston during the early part of the season. He is under the management of W. S. Bigelow, Jr., of this city.

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## PAY IN OLDEN DAYS.

Old Greek Singer Received \$1,026 a Performance Says Mr. Steinert.

Morris Steinert, of New Haven, whose magnificent collection of old instruments has been given to Yale, contributes to the New Haven "Journal and Courier" a series of articles on the history of music, in which he brings out some curious and little known facts. In discussing the place of music in ancient Greek life he says:

The compensations of musicians or theatrical performers were very high. Ameoebus, a singer of ancient Athens, received every time he sang in public an Attic talent; and a talent of silver was about \$1,026. That the players on the flute demanded a high price for their service is well known. For the service of three players on the flute, three tragedians and three maidens at a celebration or festival 50 Corinthian minae was designated as a compensation, which would be about \$875, besides their expensive maintenance. The compensation of a distinguished theatrical performer was no less. For example, Polus or Arstotanous is said to have earned a talent in two days or even in one day or for performing in a single drama. All these artists received, in addition, prizes of victory. Common itinerant performers, jugglers, conjurers and fortune tellers enjoyed a competency. It was the duty of the tribes of Athens to provide for a number of instructors in music for athletic exercises each tribe had its own teachers whose lessons the youth of that tribe attended.

## SPALDING TOUR 1908-9.

Young American Violinist to Be Heard in America Next Year.

Albert Spalding, the young American violinist, will make a tour of this country during the season of 1908-09, opening in New York immediately after the Presidential election.

Few American instrumentalists have met with the success abroad that young Spalding has had. His concerts in London last season were musical and social triumphs; that they will be repeated here is beyond any doubt.

During the coming Winter, Spalding is engaged to appear in Berlin, Vienna, Stuttgart, St. Petersburg, Brussels, Paris and he will play a dozen or more times in London.

Arrangements for his American tour have just been made with R. E. Johnston by J. W. Spalding, father of this young artist, and the contract calls for seventy-five concerts at the largest fee ever paid an American artist with the exception of the Prima Donnas.

## CONRIED ANNOUNCES PLANS FOR SEASON.

(Continued from page 1.)

"Besides these there will be Gustav Mahler, who for ten years has been at the Imperial Opera House in Vienna."

Mr. Conried says that among the new productions will be Beethoven's "Fidelio," Boito's "Mefistofele," Mascagni's "Iris" and Giordano's "Andrea Chenier;" also a new presentation of the "Nozze di Figaro" and "Don Giovanni," as well as an entirely new production of "The Flying Dutchman," and, for the first time under his direction, Weber's "Freischütz."

Mr. Conried says that Richard Strauss' opera "Salomé," to which the Metropolitan holds rights for next season, will not be produced at the Metropolitan Opera House. He himself hopes to arrive in New York about the middle of October.

## FRANCKE'S LIST OF CONCERT ARTISTS

New York Manager Announces Many Instrumentalists and Singers for the Coming Season.

With the forthcoming season a little more than a month away, J. E. Francke, the New York manager, has completed his list of artists, which he announces as follows:

Maud Powell, violinist, of whom the New York "Sun" said, "Easily the first player among women, and pretty near the top among men;" May Mukle, the young English cellist, who has been winning laurels in Europe, Australia and South Africa; Agnes Gardner Eyre, a pupil of Leschetizky, who played on the last Kubelik tour of this country; Rafael Navas, the pianist and the Schubert String Quartet, composed entirely of American players.

In Mr. Francke's list of sopranos are Mme. Le Grand Reed, a pupil of Baldelli, Marchesi, and Jean de Reszke; Josephine Swickard, a pupil of Vannuccini and Reinhold Herman and Anna Blackstone, a well-known American singer; the contraltos are Mme. von Niessen-Stone, who made her debut in this country last Winter, winning a great success; Mme. Johanna Poehlmann, for four years a member of the Metropolitan Opera Company, and Helen Waldo.

The tenors will be John Young, well known to concert audiences throughout the country, and Albert Quesnel. In the list of baritones are Albert Gregorowich Janpolski, who is said to have introduced into this country the famous arias of the older and modern Russian composers, singing them in the original text; Cecil Fanning, who sings from memory 500 songs in German, Italian, French and English, and Leon Renay, an exponent of the modern French school.

William Harper and Ralph Osborne constitute the bassos who will be presented by Mr. Francke.

The London "Sketch" is authority for the announcement that Felix Mottl, the conductor, is to receive the title "Generaloberhöchstdemselbeninspektionsrathdermusik."

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## TAXES MAY WRECK THOMAS ORCHESTRA

President Lathrop Appeals for Lighter Assessment in Chicago.

CHICAGO, Aug. 20.—The most sensational episode in musical circles this Summer season was the letter that came to-day to Frederick W. Upham, the chairman of the Review Tax Board, from Bryan Lathrop, the president of the Chicago Orchestra Association, who is passing the Summer at York Harbor, Me. The inspiration of President Lathrop's epistle was based on a complaint that an assessment of \$1,300,000 had been made against the Chicago Orchestra Association. His letter said in part:

"If this valuation is allowed to stand it will probably bankrupt this institution, which is, perhaps on the whole the finest thing in the possession of Chicago. The Theodore Thomas Orchestra is an educational institution of the highest order. It represents the same aims and objects as the Art Institute and is conducted on the same principles.

"The Orchestra has never been self-supporting and for many years was kept in existence by contributions from people, who valued it on account of the educational work which it was doing. This method of sustaining the Orchestra proved so precarious, that the public was asked to subscribe to give it a permanent home, which would make it self-sustaining and end the dependence of gifts from year to year.

"Many thousands of people contributed sums large and small for this purpose; but it was necessary to borrow money to make up the cost of the ground and building, and it is now burdened with an interest charge of about \$14,000 per year. In the present times of comparative prosperity we have just been able to avoid a deficit; but if the valuation of the premises is not materially reduced, there will be a large deficit, and the great institution will be in serious danger of shipwreck.

"The Art Institute, which I have said represents the same aims and object, is built on public ground, the building being free from taxes, and in addition it receives a subsidy from the public taxes of at least \$50,000 a year. It seems to me not unreasonable to ask the Board of Review to make the taxes as light as possible for the Thomas Orchestra in order to preserve it to Chicago, what the world at large regards as its choicest possession and the strongest proof that it offers that the people of Chicago are interested in something besides material things and money making."

C. E. N.

### MUSIC IN CHINATOWN.

#### How the Orchestra Impressed a Buffalo Newspaper-Woman.

One of the curious sights in New York and one which attracts many visitors is Chinatown. The Chinese Theatre has a particular attraction for observers. In this theatre plays are sometimes given and sometimes operas. Musical people are glad when they happen to visit here on the nights when an opera is given, not because of any pleasure in the sounds but because of the typical character of the performance, writes Marie F. McConnell to the Buffalo "News." All the parts are taken by men. Those who fill women's rôles sing (if one may call it singing) in a high falsetto, much of the text being chanted on this high tone with a sudden drop of the voice at the close of the phrase. This singing or chanting has comparatively little accompaniment, but it alternates with the playing of the instruments. The instrumentalists sit on the stage back of the performers and facing the audience. The leader, however, sits sideways so that he can lead his forces and the audience sees his profile.

Most of the instruments are instruments of percussion from a heavy gong, tom-tom (or tam-tam) to small clappers.

There was one Chinese fiddle which the leader held on his knee which give a tone that recalled a bagpipe. The rhythm of the players was perfect and whether simple or syncopated was always exact and it exerts a peculiar fascination. Those who are familiar with Edgar Stillman Kelley's "The Lady Picking Mulberries," and who will imagine the melody (built on a five-note scale) played by the fiddle and all the accompaniment played by these instruments of percussion the timber of the instruments giving the tone variety. They can form a very good idea of a Chinese orchestra in Chinatown, New York.

## FRANCIS MACMILLEN, VIOLINIST, LOST CLIMBING MONT BLANC

Brother in New York Receives Cablegram from Richard Hageman, Reporting That Young American Virtuoso Had Been Missing Several Days—Word of Reassurance is Received on Thursday Telling of His Safety.

According to cable advices received by his brother in New York City, Francis MacMillen, the young American violinist, who has worked his way into international fame, has been lost on Mont Blanc, during his sojourn among the Alps. On Thursday morning word was received in New York that he had been found after having been missed four days.

Young MacMillen was a member of a party which included Yvette Guilbert, the French singer; her husband, Richard Hageman, and Mme. Hageman Van Dyk, the well-known singer. Mr. Hageman acted as MacMillen's accompanist during his last tour of America.

Samuel E. MacMillen, the violinist's brother, a former newspaperman from Chicago, is staying at the Hotel Grenoble, in New York. On Tuesday he received a cablegram from Mr. Hageman, containing the information that Francis had been lost while attempting to ascend Mont Blanc. It was stated further that searching parties had been formed in the hope of saving him. Repeatedly on Wednesday cablegrams of inquiry were sent to Mr. Hageman.

The violinist is twenty-two years old and a native of Marietta, Ohio, where his father, S. M. MacMillen was at one time engaged in newspaper work.

The young man started to play when he was in his fifth year and he showed much skill on the piano as well as the violin. He had never been to school. For some years he was in charge of a tutor and while in England met the man whom he often declared, had more influence on his life than any other—a Mr. Tidham, an Oxford graduate. He directed all of MacMillen's reading and in fact lent him most of the books he read.

He devoted himself to philosophy and especially to American authors—for despite many years in England the musician was intensely American in his tastes.

MacMillen's American débüt was made on December 7, 1906, in Carnegie Hall and the musician who had had Europe at his feet repeated his triumph here. Tumultuous applause greeted his rendering of each

#### Savage Prima Donna Arrives.

Ethel Jackson, who will sing the title rôle in Henry W. Savage's production of "The Merry Widow" at the New Amsterdam Theatre, arrived on the Hamburg-American liner *Deutschland* Thursday. Her supporting cast will include Willie Saville, from the Imperial Opera at Vienna; Estelle Bloomfield, one of the prima donnas in "Madam Butterfly" last season; R. E. Graham and Frances Cameron.

**STEINWAY & SONS**  
—Present—  
**SEASON 1907-1908**



FRANCIS MACMILLEN

Young American Violinist Who Was Reported Lost—He Had Joined a Party to Climb Mont Blanc

number and the uproar was strongly reminiscent of the reign of Paderewski.

After this MacMillen toured the country visiting most of the large cities and his journey was one prolonged success. The reception he received when he visited his home at Marietta, Ohio, is still an occasion from which events are dated. The entire town turned out, greeting him as a home-coming hero and after he had played to the people from the court house steps they carried him home on their shoulders.

It was the most remarkable demonstration of the music season.

#### "Woodland" to Be Revived.

Henry W. Savage announced this week that he will revive the Pixley-Lunders comic opera "Woodland," in the course of the coming season. Rehearsals will begin the first week in September. Col. Savage hopes to present the opera early in October.

Carlos Albani, the tenor who has been engaged by Oscar Hammerstein for the coming season of opera at the Manhattan, arrived in New York Saturday.

## NEW YORK PIONEERS IN OPERATIC FIELD

Mr. Krehbiel Describes Early Attempts of Impresarios Here.

Henry E. Krehbiel is publishing in the "Tribune," a series of interesting articles on early attempts to introduce grand opera into New York. According to his record, the first opera house built in New York City opened its doors on November 18, 1833, and was the home of Italian opera two seasons; the second, built eleven years later, endured in the service for which it was designed four years; the third, which marked as big an advance on its immediate predecessor in comfort and elegance as the first had marked on the ramshackle Park Theatre as described by Richard Grant White, was the Astor Place Opera House, built in 1847, and the nominal home of the precious exotic five years.

"Why men embark in operatic management, or, rather, why they continue in it after they have failed, has always been an enigma," says Mr. Krehbiel. "Once, pointing my argument with excerpts from the story of all the managers in London from Handel's day down to the present, I tried to prove that the desire to manage an opera company was a form of disease, finding admirable support in the confession and conduct of that English manager who got himself into Fleet prison, and thence philosophically contended not only that it served him right (since no man insane enough to want to be an operatic impresario ought to be allowed at large), but also that a jail was the only proper headquarters for a manager, since there, at least, he was secure from the importunities of singers and dancers."

Mr. Krehbiel recounts interestingly the experience of Colonel J. H. Mapleson, in conducting opera at the Academy of Music, beginning in 1854, and then traces the fates of the various operatic enterprises. He goes on to say: "The first Italian Opera House (that was its name) became the National Theatre; the second, which was known as Palmo's Opera House, when turned over to the spoken drama became Burton's Theatre; the Astor Place Opera House became the Mercantile Library. The Academy of Music is still known by that name, though it is given over chiefly to melodrama, and the educational purposes which existed in the minds of its creators was only a passing dream. The Metropolitan Opera House has housed twenty-one regular seasons of opera, though it has been in existence for twenty-three seasons. Once the sequence of subscription seasons was interrupted by the damage done to the theatre by fire, once by the policy of its lessees, Abbey & Grau, who thought that the public appetite for opera might be whetted by enforced abstention. The Manhattan Opera House is too young to enter into this study of opera houses, their genesis, growth and decay, and the houses which Mr. Hammerstein built before it in Harlem and in West 34th Street, near Sixth Avenue, lived too brief a time in operatic service to deserve more than mention."

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## WON'T DISCONTINUE SUMMER CONCERTS

### Franz Kaltenborn and His Players Still at St. Nicholas Garden Despite Rumor.

The announcement printed during the latter part of last week to the effect that the Midsummer Night concerts given by Franz Kaltenborn and his orchestra at the St. Nicholas Garden would come to a close last Sunday night was, the public was most gratified to learn, an unauthorized statement and the popular conductor continues to dispense melody nightly to gatherings that crowd the large auditorium.

There has been a change in the management, however, and Mr. Kaltenborn is now in active command. The music will be kept at the same high standard, and the serving of refreshments, concerning which there has heretofore been some criticism on account of rather high prices charged and the nature of the service, has passed into the hands of Harold H. Lawson, who, interested in the success of the concerts as he personally is, and not merely in getting all he can out of the sale of refreshments, will do much to make this feature of the concerts more to be desired.

It seems that there has been some friction between those formerly in charge and the present powers, but now to the gratification of all who are in a position to know what is best for the interests of the concerts and for the enjoyment of the public, affairs promise to run smoothly and harmoniously.

Last Sunday night ended the twelve weeks of concerts originally contracted for and in some manner the positive announcement crept into the press that Sunday night the orchestra would bid its followers farewell.

## R. E. JOHNSTON'S NORDICA

### JOMELLI

Dramatic Soprano, Manhattan Opera House

### DALMORES

First Dramatic Tenor, Manhattan Opera House

### ANCONA

First Baritone, Manhattan Opera House

### FAGNANI

Italian Baritone

### Irene Reynolds

Soprano

### Edwin Lockhart

Basso

## FRANKLIN LAWSON

EMINENT AMERICAN TENOR

Mr. Kaltenborn was literally overwhelmed with letters protesting that New Yorkers should be deprived of the pleasures of the concerts just as true appreciation was manifesting itself so unmistakably as evidenced by the immense audiences every night.

And so instead of bidding good-bye on Sunday evening Mr. Lawson announced to the enthusiastically, applauding audience that the concerts would be continued until further notice.

A report to the effect that the management had lost some \$7,000 this season was branded as false by one in a position to know, and it was stated that this and similar rumors designed to injure the concerts, originated in the brain of a man formerly connected with the orchestra but now in no way allied with it.

The program (which wasn't a farewell) included the "Tannhäuser" overture, selection of Rubinstein, the usual Strauss waltz, Liszt's Second Hungarian Rhapsody, and numbers from "Madam Butterfly."

Mr. Kaltenborn played Vieuxtemps's "Fantasie Caprice" as a solo number, and Julia Lee, soprano, sang pleasingly.

### Sang in Thirty States in Three Years

WASHINGTON, D. C., Aug. 19.—Leon Louis Rice, a concert tenor, spent the day in Washington recently, coming direct from the Jamestown Exposition, where he filled an engagement in the big auditorium lasting several days. He has sung in over thirty States during the past three years.

### Mr. Bradley Plays in Detroit.

DETROIT, MICH., Aug. 19.—Frank Bradley, organist of the Church of the Messiah, Detroit, officiated at the organ at St. John's Church in this city yesterday in the absence of J. L. Edwards, who is on a vacation.

Herman von Ende, the well-known violinist and teacher, comes to New York every Monday to receive new applicants for instruction at the American Institute of Applied Music, No. 212 West Fifty-ninth street, between 1 and 5 o'clock.

### PIANIST COMPOSES MARCH.

#### Mme. Anna Weiss Demonstrates Ingenuity Creative Ability.



MME. ANNA WEISS

From a snapshot of the Viennese Pianist Taken for "Musical America" at West Baden.

CHICAGO, Aug. 19.—Mme. Anna Weiss, the talented Viennese pianist, who has appeared in concert in many parts of the country, has just composed a march, which is about to be published and which is said by those who have heard it to be very meritorious.

Mme. Weiss is a graduate of the Vienna Conservatory, and is a pupil of the Austrian

court pianist, Frau Gabriele Joel-Franki. She played the piano in the Illinois Building, Louisiana Purchase Exposition, on Chicago Day before 3,000 people. During that World's Fair she played in a series of fourteen recitals in different State buildings.

Among the State buildings in which she gave recitals were those of Kansas, Michigan, Rhode Island, Wisconsin, Iowa and Illinois. She also appeared in the Venetian, the Mexican, the Alaska and the Temple of Fraternity, giving two recitals in several of the above named. Her répertoire at each performance, while consisting principally of classical composition, were popularized in several instances with compositions peculiar to the State or country represented.

Mme. Weiss is planning a busy Fall with recitals and piano instruction.

### Herbert Witherspoon Sails.

Herbert Witherspoon, the distinguished American basso, sailed on Thursday, aboard the *Celtic* for London. Mr. Witherspoon will remain abroad during the early Fall, returning in time to fill his American engagements during the forthcoming season. One of his most important appearances abroad will be at the Queen's Hall Promenade concerts in London.

Although incidents of Mme. Sembrich's life are interwoven in the text of "Marcella," the opera Giordano is now completing, the title rôle is not intended for that popular artist, as it requires a dramatic soprano.

Gerhard Hauptmann's poem "Im Nachzug" arranged by Willy von Möllendorf as a choral work for baritone solo, male chorus and orchestra, has been accepted by twelve German societies for performance next season.

For many years the brothers De Reszke were the leading horse-breeders of their native Poland, and many of the chief races of Russia and Poland were won by horses from their stables. In former days they were also fond of aquatic sports.

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## WILL TOUR ITALY IN GRAND OPERA

Pearl Andrews Joins Company  
Headed by Le Grand  
Howland.

Pearl Andrews, Maude Leekley and Lucy Lee Call, all of some eminence in the operatic world, have joined the International Grand Opera Company, of which Le Grand Howland is the impresario.

The International company tours Italy and has been started with an endowment for the purpose of affording young American singers an opportunity of gaining that experience which it is so hard to acquire in America.

Miss Andrews was for some time connected with Weber & Fields and their musical productions. Miss Leekley, who is a native of Dubuque, Ia., has had considerable experience on the lyric stage already and was one of the prima donnas of the Aborn Opera Company. Miss Call has made several appearances at the Metropolitan Opera House.

Mr. Howland is the autho. of an opera of his own, "Sarrona," for which he tried in vain to obtain a hearing in America. He also found that all sorts of difficulties confronted its proper presentation in Italy, so he hired the Teatro Bellini in Italy and gave it in conjunction with five other operas.

Subsequently, Mr. Howland obtained the management of the Municipal Opera House at Piacenza, and this formed the nucleus of the organization called the International Opera Company.

Mr. Howland's plan is to take American singers back to Italy with him and through the medium of his opera company offer them at least three appearances before an Italian audience. If they succeed, they become permanent members of his company. He will produce an American opera every year, the next one to be "The Fatal Guitar," by Harvey Worthington Loomis.

## MISS LHUBOSHIZ ENGAGED.

Eminent Russian Violinist to Play at  
Opening of Altschuler's Series.

Leah Lhuboshiz, one of the leading violin virtuosi of Russia, has been secured by Modest Altschuler for the opening concert of the Russian Symphony Society this season.

Miss Lhuboshiz graduated from the Moscow Conservatory as gold medalist in 1903 under Hrymali, the teacher of Petschnikoff; she then spent two years with Ysaye. She was completing a triumphal tour of Russia when the conductor of the Russian Symphony Society heard her and engaged her for the New York appearance.

## Denies Doehme-Van Aken Engagement.

A report to the effect that Zoltan Doehme, formerly the husband of Mme. Lilian Nordica, and May Van Aken, were engaged to marry, was published in several New York papers last week. J. Laurens Van Aken denied the story in his Newport home last Saturday.



PEARL ANDREWS  
With Several Other American Girls She Will  
Tour Italy Next Season, Appear-  
ing in Grand Opera.

Charlotte Maconda, the coloratura soprano, has recently joined the company and she will appear during a festival season at Naples.

## Dannreuther Quartet Prepares.

The Dannreuther Quartet, one of the leading exponents of chamber music in America is preparing to enter upon its twenty-second season. The past artistic success and the enthusiastic receptions of this quartet, and the vigilance of Gustav Dannreuther in keeping up the high standard of the past and extending the répertoire of his players, insure a brilliant season.

## Edmonds On Conried's Staff.

Ralph Edmonds, for several seasons connected with the Metropolitan Opera House under the direction of the late Maurice Grau, and later of the Henry W. Savage forces, joins the Conried Metropolitan Opera Company staff about September 1.

A memorial tablet has been placed on the house "Havanna" in Carlsbad in commemoration of Chopin's sojourn there with his parents in 1834. It was here that Chopin composed some of his finest works. The tablet is in the form of a medallion, the work of the Polish sculptor Popiel.

## MUSIC IN BALTIMORE.

Harold Randolph Recovering From His  
Recent Illness.

BALTIMORE, Md., Aug. 19.—Mrs. Jenny Lind Green, organist of Grace Methodist Episcopal Church, Baltimore, gave an organ recital August 9 in the Methodist Episcopal Church, Frostburg, Md. The new organ was dedicated on this occasion. Mrs. Green was enthusiastically received.

Olive May Harris, of Cleveland, Ohio, is coming to this city to teach music. Miss Harris has appeared as cornet soloist with a number of orchestras throughout the country, but is now planning to take up the teaching of piano and cornet.

The Cecilian Ladies Quartet have completed their engagement at the Mountain Lake Park Chautauqua and will sing on next Sunday at the Emory Grove Camp. F. A. Mills is director of the Emory Grove Choir. The singing is pronounced the best the camp has enjoyed in years.

Elizabeth Wright and Emma Henney, of the Cecilian Quartet, are prolonging their stay at Mountain Lake Park. They are registered at the Hotel Chautauqua.

Chairman Frederick Gottlieb, of the music committee of the Maryland Home-Coming Association, is considering the suggestion that a series of organ recitals be given throughout "Old Home Week."

Harold Randolph, director of the Peabody Conservatory of Music, who has been quite ill with typhoid fever at York Harbor, Maine, is recovering. W. J. R.

## BEETHOVEN CLUB PLANS.

Festival Quartet Will Sing with Mem-  
phis, Tenn., Organization.

MEMPHIS, Tenn., Aug. 19.—The Beethoven Club, of this city, is the first of the National Federation of Musical Clubs to make known its plans for the coming season.

Final arrangements have been made for the coming of the Music Festival Quartet, composed of Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; Edward Johnson, tenor, and Herbert Witherspoon, basso.

The date fixed for this engagement is November 21, at the Lyceum Theatre. The program will probably be divided into two parts, the first part an operatic selection, the second part of miscellaneous compositions.

Negotiations are pending with the Adamowski Trio to appear later in the season, probably followed still later by the violinist of international reputation, Kubelik.

If dates can be satisfactorily arranged, there is no doubt but that Kubelik will appear before the Beethoven Club. The club will probably close their season with a grand musical festival. N. N. O.

## Joachim's Violin Not for Sale.

A correspondent of the New York "Herald," writing from Berlin, declares that the Stradivarius violin which belonged to the late Joseph Joachim, is not for sale. It is reported that the artist willed the violin to his nephew, Professor Harold Joachim, of Oxford University. Several Americans had made an offer for it.

At the exhibition of all industries connected with the theatre and opera to be held in Vienna in December, a specialty will be made of the works of Viennese composers, which are to be played by a model orchestra and conducted by the most eminent Viennese musicians.

AMERICAN SINGERS  
PLEASE THE POPEPraises Students' Performance  
of the Gregorian  
Chant.

The Rome, Italy, correspondent of the New York "Sun" sends the following despatch to his paper:

While the Pope was crossing one of the halls on his way to receive some American pilgrims one day this week he caught sight of Don Lorenzo Perosi, to whom he beckoned and with whom he exchanged a few words. The director of the Sistine choir, looking worried and pale, told the Pope that his aged father was very ill. Perosi had just returned from visiting him in the country, where he had been insulted by an anti-Clerical rabble in the streets.

"I am grieved, Holy Father," said the famous maestro. "I feel ashamed that I am an Italian."

The Pope tried to cheer the young composer. Putting him on the shoulder he said:

"Don't work too hard for the coming function; get the students of the American College to sing instead of the choir."

This reference was to the celebration of the anniversary of the Pope's coronation in the Sistine Chapel. Mgr. Kennedy, the rector of the American College, remarked that his students were going to sing with the regular choir. Mgr. Don Perosi has been training them for some time in the principles of the Gregorian Chant, and the choir is considered the finest in Rome.

Perosi is a strenuous advocate of congregational singing, or at least of mixed singing. On the day of the Cappella Papale all the American students came to Rome from their Summer quarters at Castel Gandolfo and occupied special tribunes opposite the choir. Their singing of the creeds and other parts of the service was accomplished with great perfection.

The Pope congratulated Mgr. Kennedy, saying that the singing reflected the greatest honor not only on the college but on the American Church. The students in the college, who number 150, come from every State in the Union. When they leave Rome their musical training enables them to take charge of a choir and is unquestionably a contribution in the work of hastening the Pope's reforms in church music.

## Ernest Goerlitz On Way Home.

Ernest Goerlitz, acting manager for Heinrich Conried, of the Metropolitan Opera House, was booked to sail on the *Kaisers Auguste Victoria* from Hamburg on August 22 and is expected to arrive about September 1.

Dr. Aloys Obrist, who is to follow Carl Pohlig at Stuttgart in the Fall, will fill the position only temporarily. An effort is being made to secure Kutzschbach, of Mannheim, as permanent successor to Pohlig, but his contract has two years more to run.

The second National Congress of Hungarian Musicians was held in Pécs. The subject of compulsory instruction in music in the schools, as indispensable to general musical culture, was discussed.

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## Arnold Dolmetsch's Search for Music of the Past Generations

### Edward Burlingame Hill Records Interesting Facts Concerning Life Work of Apostle of Old Music.

Writing in "The New Music Review," Edward Burlingame Hill sets forth some interesting facts concerning the life and work of Arnold Dolmetsch—an apostle of old music. Mr. Dolmetsch's concerts in Boston during the last two seasons were unique.

"Arnold Dolmetsch was born in the town of Le Mans, in the province of Maine, France, February 24, 1858," writes Mr. Hill. "His mother was French, his father, also Arnold Dolmetsch, was German-Swiss. His grandfather Frederick Dolmetsch, born in Stuttgart, settled later in Zurich, was a prominent musician in that town and a close associate of Nägeli, one of Beethoven's publishers, and, what is of far greater import, the first to bring out in print the forty-eight preludes and fugues constituting 'the Well-Tempered Clavichord,' by Johann Sebastian Bach, as early as 1800, when the intense significance of Bach's contribution to music was almost unknown. Arnold Dolmetsch, while still a boy, became an apprentice in his father's piano factory at Le Mans, and at an early age became thoroughly familiar with the details of piano construction and manufacture; a knowledge destined to prove extremely valuable in after years. It is perhaps needless to say that young Dolmetsch was brought up on Bach, Scarlatti, and other early Italians, and one of the earliest and strongest of his musical impressions was that of a performance of a concerto by Bach for three harpsichords and stringed instruments. For some years he had played the violin for his own amusement. At length, his violin-playing having reached a pitch which justified a greater cultivation than was obtainable at Le Mans, he went to Brussels, where he studied at the Conservatory under Vieuxtemps. Later he accepted a position as teacher of the violin at the Dulwich College, in England, where he led for some years the life of a successful teacher, editing violin classics, composing occasionally besides filling concert engagements.

"Purely by chance, he took up the *viola d'amore*, an instrument which was then a great rarity, and rapidly becoming obsolete. In consequence of his skill on this unusual instrument, he soon became in some demand, to illustrate lectures on musical history or the like. From this he turned to other members of the viol family, the treble, and tenor viols, and the *viola da gamba*. In pursuit of more music

for the *viola d'amore*, he unearthed treasures of almost unknown music by English composers, among them Simon Ives, Matthew Locke, Thomas Tomkins, John Jenkins, John Cooper (Cooperario), Christopher Simpson and Martin Pierson. (He has also discovered ingenious and fanciful compositions by Henry the Eighth, who appears to have been a thoughtful composer.) He soon found out that to perform this music properly, he must investigate the virginal, spinet, clavichord and harpsichord, for which it was written, as he had done previously with the viol family. He soon discovered that his colleagues, the lectur-

ers, were prone to inaccuracies and errors of various kinds; that their attitude was often the result of manifest ignorance of the subjects they professed to illustrate. Being unwilling to become as it were an accomplice in the diffusion of misinformation, he hazarded a lecture himself on the subject of old music and its instruments. It was so successful, and his interest in behalf of musical archaeology became so aroused, that finally he sacrificed a large and profitable clientele as a teacher of the violin to devote himself exclusively to his new specialty. He has organized many series of concerts in London for which it was necessary to teach the performers to play upon the archaic instruments as well as to train them in the proper tradition of interpreting the music. These concerts at first appealed chiefly to painters and men of letters such as Edward Burne-Jones, Maddox Brown, Bernard Shaw, George Moore and others. Ultimately, however, his pre-eminence in this field was universally acknowledged.



ARNOLD DOLMETSCH

His Concerts of Old Music Attracted Widespread Attention in Boston Last Season

## CONRIED'S TECHNICAL DIRECTOR ARRIVES.

Eugene Castel-Bert Predicts Noteworthy Season for the Metropolitan Opera House.

Eugene Castel-Bert, technical director of the Conried Metropolitan Opera Company, arrived on *La Provence* last Saturday. He declared that the forthcoming season at the big Broadway Opera House will be the most noteworthy in the history of New York's grand opera.

"Not only are we to have practically all the stars we had last season and all the operas we produced then, but many new artists and new operas will be offered. Some of the old operas, too, will be staged with new casts and with scenery that will make them to all intents new productions.

"Herr Conried is just as well now as I am," said Mr. Castel-Bert, and just as active, mentally and physically, save in the use of his legs. The best surgeons in Berlin told him that he had neuritis and he is gradually recovering from that. As far back as the middle of July I saw him walk over a thousand steps with the help of a cane, and he has exceeded that since he moved into Switzerland.

"Why, all Summer he has been carrying on his business matters just as usual. The new productions have all been arranged by him with the aid of Mr. Goerlitz and myself. When he comes back he will positively go straight to his office and begin work. There has been a good deal of talk in Paris as to a possible successor to Mr. Conried, but there was no more truth in these stories than there was in the tale of the impresario being mobbed in Switzerland.

"He was not even in the automobile at the time the accident occurred. His chauffeur and his physician, who was being carried to his home after his daily visit to Herr Conried, were the only occupants of the car. I saw a letter from Herr Conried telling of the affair the day after it happened, when I was in Paris."

### Music Teacher a Bride.

ST. LOUIS, Aug. 19.—Impatient to wed the girl whom he had wooed for two years, Clarence J. Weymeyer, nineteen years old, took a day off, went to Terre Haute, Ind., where she was visiting her grandmother, "popped" the question was accepted, as he knew he would be, and married. His bride, also nineteen years old, was Viola Motz, of No. 4212 Lee Avenue, well known in local musical circles. She has been giving instruction in piano playing. Immediately after the wedding Wehmeyer sent a special delivery letter to his parents announcing it.

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July 23—The Marine Band	Aug 13—Arabian Nights
July 27—Alma Webster Powell	Aug 15—Cantata

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## KARL KLEIN'S RETURN TO AMERICA

Will Play with New York Symphony Orchestra as Soloist.

Arrangements have been perfected for the first American tour of Karl Klein, the violinist, who has created a sensation abroad by his playing. When he comes back to his native country his trunk will contain a photograph of the great master of the violin, August Wilhelmj, bearing this inscription:

"To Karl the Great, in remembrance of his friend and colleague, August Wilhelmj. You have completely won London with your magnificent playing."

Karl Klein was born on December 13, 1886, in New York, where he received his instruction on the violin from Ovide Musin, the Belgian violin virtuoso, and Eugene Boegner, formerly concert master of the Metropolitan Opera House. As a lad of thirteen years he had played concertos of Viotti, Mendelssohn and Wieniawski with immense success.

He owed it to his musical parentage (his father being the well-known composer, Bruno Oscar Klein, and his mother, a fine pianist) that he was not sent through the concert halls of the world as a 'wunderkind,' but rather to that sterling artist, Arno Hilt, at the Leipzig Conservatory for further severe study.

When he entered there and played for examination, the entire faculty, among them Professors Reinecke and Jadassohn, were profuse with their praises and predicted a great future for him.

After finishing his studies at that institution he became a pupil of the great Eugen Ysaye, under whose inspiring guidance he studied for three seasons almost his entire repertoire.

Young Klein combines with a wonderful



KARL KLEIN

Bruno Oscar Klein's Son, Who Returns to This Country for His First American Tour Next Season

technique that knows of no difficulties, absolute purity of intonation and a fiery temperament. His style is broad, his tone unusually great. All the best modern concertos, as those of Brahms, Tchaikovsky, Sinding, Lalo, are with the older ones in his repertoire, while his selection of fantasies and pieces is very large.

New Yorkers will have an opportunity to hear Mr. Klein when he plays with the New York Symphony Orchestra, under Walter Damrosch's direction.

quality of voice. Caruso may be rough in style, but his voice is never hard and metallic; Tamagno was both.

To my mind Caruso is at his best in "dramatic" parts. The ordinary repertoire of opera does not really suit him. He is at his best in "Aida," or in "Fédora," or as *Tonio in "I Pagliacci."* In the earlier Verdi—in "Un Ballo," in "Traviata," or in "Rigoletto"—his style of singing has not the requisite grace. In "Carmen" he is a comparative failure; in "Don Giovanni" his excessive portamento and his habit of introducing an aspirate into his runs display all his faults of style without his great merits. The part of all others which would suit him is that of *Othello* in Verdi's opera.

Signor Bonci is practically the complement of Signor Caruso. Signor Bonci phrases with subtle art and caresses each phrase as if he were a vocal Pathmann. Compare his singing of "Questa O Quella" or of "La donna e mobile" in "Rigoletto" with Signor Caruso's. In both Signor Bonci sings with an alert vivacity and a finish of style which are not among Signor Caruso's gifts. Signor Bonci has quite a different temperament. He is not so emotional in the tearing modern Italian style, and when depth of feeling is demanded of him I think Signor Bonci is found a trifle wanting. In "Lucia di Lammermoor," for instance, he was perfect in the lyrical love duet of the first act; in the contract scene one longed for Caruso's violence and magnificent outbursts; in the last act there might have been more grief in Bonci's voice without marring the shape of the music.

Great as these two tenors are, they cannot be compared with Jean de Reszke. It was varied in color, soft and yet resonant. This is, perhaps, a matter of opinion, and many judges thought that Jean de Reszke was not a tenor at all, which, if true, was so much the worse for tenors in general. But if there is room for a difference of opinion as to the quality of Jean de Reszke's voice, there can be none as to his rank as artist. To begin with, he had a fine stage presence, and, though not a great actor, he always looked his part and lived in it. His style of singing was finished to the extreme, but it was also broad and manly when necessary. Above all, he could sing all styles of music, from Gounod's *Roméo* to Wagner's *Walther, Lohengrin*, and, in later days, *Tristan*.

These Italian tenors of to-day have no such range. As artists they have very decided limitations. Signor Caruso, for instance, cannot sing French music as Jean de Reszke could sing Italian, and I doubt if our present tenors could be made to sing even the early Wagner. Signor Bonci, at any rate, could not possibly be a *Tannhäuser* or a *Lohengrin*, either vocally or histrionically.

No one is more wearisome than he who praises the past at the expense of the present, but when I think of what Jean de Reszke did both Caruso and Bonci seem minor stars by comparison.

Giordano's "Siberia," which will be given at the Metropolitan next season, is said to be a much better work than the composer's "Fédora." There was great rivalry between Mr. Hammerstein and Mr. Conried to get the American rights to "Siberia," which Signor Campanini regards as the best of recent Italian operas and is anxious to conduct.

## PLEDGES \$20,000 FOR FREE CITY OPERA

August Weil Asks Citizens of New York to Raise \$80,000 for Good Music.

In a letter to the "Herald" dated "on Board the Adriatic," August Weil makes an impressive plea for free opera in New York. He states that he will start a subscription for the purpose with \$500, and will pledge himself to raise \$20,000 more if \$80,000 is raised besides that \$20,000.

Mr. Weil was inspired to this idea by what he saw and heard in Paris. He writes:

"On a recent visit to Paris, where I took great pleasure in the operas and concerts which take place nightly at the Jardines Tuilleries, and which are given by the Sociétés Musical Civiles, I was impressed by the splendid audiences, taken from the middle and poorer classes principally. These concerts and operas are free to the public, the city furnishing a permit for use of the Tuilleries Garden. There is a nominal charge of five centimes, or one cent in our money, for chairs. Reserved seats are to be had for two, three or four cents each, the latter being the highest price charged, and the seats are directly in front of the musicians and the stage.

"These concerts are complete musical numbers of operas, which are given under the trees of the Tuilleries Garden by a first class orchestra. Many members are from the grand or comic opera orchestras, as are also the solo singers and chorus, and are reinforced by artists and professors, as also by advanced pupils of the Conservatoire and other of the best musical organizations of Paris. One must see the splendid opportunity thus afforded the masses of becoming well acquainted with good music.

"Would not our own city of New York be benefited by a similar organization, formed with the sole object of supplying music of this higher order, say two or three times a week, in Central Park, from eight to ten o'clock? Why cannot our philanthropic and music loving wealthy citizens, who prove their love for good music by subscribing for boxes and seats for the entire Metropolitan season, be induced to come forward in quick and substantial manner for this cause? How many good citizens would thus be only too happy to take their wives and families to hear such operas in their entirety, rather than spend the time in beer halls or gardens where the only music is of an inferior and non-educating sort? What a grand opportunity for our younger and often capable and talented musicians to sing in operas.

"The operas sung this season in the Tuilleries Garden were: 'Faust,' 'Carmen,' 'Manon,' 'Hamlet,' 'Mignon,' 'Lakmé,' 'Mireille,' 'Damnation of Faust' and others. All were accompanied by splendid solo singers, chorus and orchestra of sixty-five to seventy splendid picked musicians. I will gladly start the subscription by enclosing my check for \$500 and pledge myself to obtain \$20,000 more if \$80,000 is raised besides this first sum of \$20,000."

## Caruso and Bonci Minor Stars Besides Jean de Reszke, Says English Critic

One of the most popular fads among New York opera-goers last Winter was to compare the relative merits of the two "star" tenors of the year, Alessandro Bonci and Enrico Caruso. "Party feeling" promises to become even more acute during the coming season, when these two artists are pitted against each other at the same opera house.

E. A. Baughan, the eminent English critic, winds up an able discussion of this oft-recurring question, in the London "Daily News," by averring that neither of them can shine with Jean de Reszke's former brilliancy.

Caruso's voice is the most exceptional tenor I have ever heard, is Mr. Baughan's declaration, made with a full remembrance of Jean de Reszke at his finest period. The



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NEW YORK, SATURDAY, AUGUST 24, 1907

**Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

One of the best known of American tenors recently sang at a concert attended by about 8,000 music lovers. His performance impressed the critics present as being of a high order and worthy of great praise. One of these critics wrote a favorable notice of the tenor's work in an account of the concert and sent it to the musical paper for which the work was being done. The paper happened to be of the class that minds its advertising columns with one eye and its reading columns with the other—so much so, in fact, that its editors are afflicted with strabismus, commonly known as cross-eyedness. In this case the tenor didn't advertise. The result: Critic's reference cut out completely and a "hot roast" substituted. Besides being a manifest injustice to the singer himself, doesn't it occur to the erudite editors of such papers that they are cheating every man, woman and child who pays ten cents a copy for their periodical? How long will the musical profession and reading public stand for such methods?

### THE PASSING OF JOACHIM.

The passing of Joseph Joachim takes from the world of music an imposing figure, whose activity and influence lasted until the very last of his seventy-six years.

To Americans, the death of the great violinist has a special significance, for it will be remembered that it was he who predicted that this country would one day rise to a musical supremacy of the world. Little more than a year ago he made the statement that his grandchildren would see the United States leading the world of music.

Although designated by most biographical works as "The first of living violinists," this brilliant tribute may truly be said to be due to survival rather than to superiority.

Referring editorially to Joachim's death, the New York "Times" said, in this connection: "When a man is no longer in the competition, he has the good fortune which Bacon attributes to death. 'It openeth the gate to good fame and extinguisheth envy.' A violinist who was born in 1831, and lives on even to 1901, has this immunity. For nothing is more certain than that a septuagenarian, however eminent he may have been as a violinist, can no longer play the violin. Play it, that is, as a soloist and a competitor in the current competition."

In describing Joachim as the greatest violinist of the generation, however, it is not necessarily implied that he could not be out-classed by his contemporaries, such as Kreizler, Ysaye, Cesar Thomson, Maud Powell, Kubelik and other living virtuosi who hold their places in the front rank. It is a graceful tribute, an expression of hero worship, if you please, to the career and all the tradition that surrounds it.

How great a violinist Joachim was in his palmy days few men who are now living can really say. There is no standard, no measure for relative values, which tells us whether an artist of fifty years ago could compare favorably or excel the artists of the present day. But from all accounts, it is certain that had Joachim undertaken an American tour his receipts would barely have paid his hall rentals. He must be viewed as a great musician rather than a great virtuoso; his influence in furthering the highest ideals in his art, in giving to the world pupils who would carry to future generations the fruits of his long study—these are the things that make Joachim's name conspicuous in the annals of musical art.

An interesting tribute to the great violinist is found in a letter written by Oliver Leigh, to the "Times." The correspondent takes exception to the attitude expressed in the editorial, part of which is quoted above, and goes on to say:

"Over there (in Europe) it is our nature to measure performances of every kind by their intrinsic worth and effect. Joachim, happily, bore himself and his art on a plane slightly above that on which our stage deities pose to their rapturous American worshippers. He did not cultivate a chrysanthemum wig, nor wax his mustache ends to imitate a German monarch who imitates that of the seventeenth century Philip of Spain. To Joachim music was a sacred thing; its spirit he ministered in true reverence for the reverent minded, and this is possible in the lightest as in the loftiest music. He did not strut, nor flourish, nor pose, nor play tricks to tickle the groundlings in the gallery or the critics' stalls. They say he was deaf, as was Beethoven, during recent years, but all his life, while facing mixed audiences, Joachim was gifted with the divine deafness to all distractions in which others gloat as proofs of 'popularity.' For these and a few kindred reasons we could not expect so truly great a man to stand a chance alongside the heroes of our gilded temples of musical artificialism, and it is a singular fact that superficial standards of judgment permeate up as often as down in our glorious system of freedom with equality."

### AWAITING A RENAISSANCE.

The sounding of the preliminary guns of light operas that are opening up along Broadway moves the "Sun" to rise instructively to review fittingly the evolution of music combined with the drama, and to make a few concluding, if not conclusive, remarks.

The present form of music entertainment offered at most of the theatres consists, according to the Sun, "of a sentimental tale of the Laura Jean Libby type developed along dramatic lines laid down in the masterpieces of Kremer, Blaney and George M. Cohan, and crudely interrupted at various inopportune moments by songs sometimes pitifully pathetic and at other times even more pitifully comic.

"Probably this sort of thing will have a fleeting vogue, for it is a large country and

its theatrical digestion is young and vigorous. Nevertheless, it is safe to say that if another Gilbert were to arise with a new vein of polished wit, he would easily find his Sullivan, and comic opera would emerge from the Avernus into which it has easily descended. Meanwhile, those who have an interest in theatrical attempts may observe with wonder the prevalent essays at decorating lugubrious melodrama with show girls, voiceless comedians and the choral dance."

And to this has the French opera bouffé and the German operetta, gratifying, entertaining, and unconsciously uplifting, descended.

### Fighting "Graft" in the Profession.

To the Editor of MUSICAL AMERICA:

The International Art Society, which, as you know, purposes to protect the professional musician in the matter of receiving adequate fees for his or her appearances, feels deeply grateful to MUSICAL AMERICA for its firm support.

We mean to take up our work in a systematic way and make an appeal to all clubs to try to induce them to pay their talent.

We have a club rate of five dollars to offer every club, and can furnish from the best of New York talent. This fee is very small and any club can pay it. At the same time, the small fee of five dollars means bread and butter to some artists and five dollars is better than a pretty smile and thanks, where a person's living is concerned.

Of course we have many artists who will not appear for this price, as they are higher in the profession and can demand more. I am now speaking of the artists in general who have appeared before clubs the past season. The majority are ready to accept the club fee of five dollars for their services to clubs. In this way the artists have been willing to co-operate and try to make the club fee so small that all clubs can afford to pay.

When the medical student or lawyer enters the field for business, he receives some financial recompense for professional services. Fees are received according to his standing in the profession. Professional men are not called on to treat and advise, simply for the entertainment they may be able to give people. Every one expects to pay the doctor or lawyer his fee when he is called. What is the matter with the musical profession? Does it not stand as high as medicine or the law? Can musicians live for less money than other people? How do expenses for gowns, etc., for the artist compare with those of the doctor or lawyer? Is there any other profession where the public demands such a variety and costliness of dress? Artists cannot appear before the public in business suits, but must be equal to society appearance, and cannot appear many times in the same attire, else they are considered out of date.

The time has come when the conditions that now exist must be changed! People in the musical profession must have the art recognized in a financial way as well as by mere appreciation of the pleasure given. If it is not regarded to be worth as much as the professions, what is there in store for the coming musician? What is there for the student of the present to look forward to? Shall it be only one chance in a million to hope to attain a position where students can in the end gain positions in opera or concert work, where they will become so great that they can earn a living, while the multitude of other students fail, or are not so lucky as to gain such positions? Or shall we find the musical conditions of the future equal to those of other professions, "something for something"—a fair, reasonable fee paid for services which are rendered by the artist?

If entertainments are accepted with profuse thanks by the public, are they not worth something in return? When charity affairs are given, should the poor, struggling artist be the one to furnish the entertainment free of charge, with sacrifice of time, clothing, car-fare, etc., or should people of means be asked for a reasonable sum to pay the talent who give the charity affairs? If the ability of the artist will warrant an entertainment for the making of money by an admission fee, is it not fair and just to pay the artist for his services?

Very truly yours,  
MRS. J. CHRISTOPHER MARKS,  
President.

Max Reger's "Variations and Fugue on a Jolly Theme by Johann Adam Hiller," which will be published in the Autumn, bears the jubilee opus number 100.

### PERSONALITIES



GEORGE HAMLIN

**Hamlin.**—The accompanying picture of George Hamlin, the eminent tenor, represents him enjoying his favorite pastime—golf. In Chicago, where the photograph was taken by a MUSICAL AMERICA representative, he has gained an enviable reputation in Country Club circles for his proficiency in the game.

**Melba.**—Mme. Melba is booked to arrive in New York, after her Australian tour, on January 15.

**Visanska.**—Dan Visanska, the violinist, is indulging a taste for farm life this Summer, not far from Chicago.

**Coini.**—Jacques Coini, the new stage manager engaged by Oscar Hammerstein for the Manhattan Opera House, was responsible for the staging of "Parzival" in the Amsterdam production.

**Schroeder.**—Alwin Schroeder and his family have been spending August in the picturesque Black Forest, where the former cellist of the Kneisel Quartet has been recuperating his energies in preparation for assuming his new duties in Frankfort next month.

**Linden.**—Jennie Linden-Schwarz, the German dramatic soprano who has been engaged for the Van den Berg Opera Company, is a pupil of Engelbert Humperdinck, with whom she studied the rôle of the Witch in his "Hänsel und Gretel." She is studying her répertoire now in English and will appear in "Lohengrin," "Tannhäuser," "Aida," "Mignon," "Martha," "Hänsel und Gretel" and "Die Fledermaus."

**Muck.**—Dr. Karl Muck is taking a rest cure at the Weisser Hirsch Sanitarium just outside of Dresden.

**Morrison.**—Elizabeth Morrison, an American singer who has won success in Paris, was received with much favor in London during the season just closed. She was a pupil of Edoardo Sottolano and is said to possess a mezzo-soprano voice of wide range and considerable power.

**Renaud.**—Emiliano Renaud, the Montreal pianist now of the faculty of the Indianapolis Conservatory, is traveling in Europe.

**Abott.**—Bessie Abbott has been engaged to sing at the Opéra Comique, Paris, next Spring.

**Le Fornia.**—Rita Le Fornia, or Rita Newman, as she was known when she was a member of the Savage English Opera Company, who has been engaged for the Metropolitan Opera House next season, will appear in dramatic rôles, such as *Aida* and *Santuzza*.

**Guardabassi.**—Francesco Guardabassi, who used to sing at private musicales in New York and once appeared as *Silvio* at the Metropolitan, is soon to make his débüt as a tenor at Nice, where he will sing such robust rôles as *Radames* and *Manrico*. Of late he has been studying with Jean de Reszke.

**Cilea.**—Francesca Cilea's "Gloria" did not meet with the success of his "Adrienne Lecouvreur," and after several hearings in Italy was withdrawn to be rewritten. It will not be sung again until the season after next.

**Reger.**—Max Reger made his first appearance in his new dignity as University Music Director on the occasion of a Summer festival in Leipsic, when the University St. Paul Singing Society sang Hegan's "Schön Rottrant" and Fritz Volbach's "Der Siegfriedsbrunnen" under his bâton.

## JAN KUBELIK'S RISE TO FAME

## How Great Bohemian Violinist Graduated from the Life of a Gypsy Gardener to That of a World-Famed Virtuoso.

No other virtuoso in modern music has risen to so exalted a plane in so short a time as Jan Kubelik. A little more than a decade ago his name had never been heard outside the Bohemian village of Michle in which he was born. There he passed his boyhood in the humble home of his father, a gypsy gardener.

In this obscurity, without any advantages not enjoyed by his lowly companions, the divine talent which since has enthralled the world quietly flowered. Before he had reached his twentieth year the continent of Europe was voicing his wonders. He had not attained his majority when America had added its paens to the constantly swelling praise.

Early declared a "child marvel," he speedily commanded the respectful consideration given none but consummate artists. His career thus has entirely overthrown the tradition that prodigies never, in their mature years, fulfill the promise of their childhood.

Daniel Frohman, one of America's foremost judges of classic music, heard Kubelik play in London and induced him to consent to a tour of this country. The young Bohemian crossed the Atlantic in the Autumn of 1900 and at his début at Carnegie Hall, New York, he provoked the greatest enthusiasm ever awakened by an instrumentalist in the metropolis.

Music lovers and press united in proclaiming that the reports cabled from Europe had not exaggerated in the statement of his powers. The reception given him in New York was repeated in every other city visited, and the violinist returned home with the satisfaction of knowing that he had conquered the most extensive and critical music loving public in the world. As America is not slow to reward those who deserve, it gave Kubelik in exchange for the prodigal wealth of heavenly harmony he scattered through the land a fortune to



MME. KUBELIK

Wife of the Famous Violinist—She Will Accompany Her Husband on His Next American Tour.

Since his second American tour Kubelik has added to his many achievements. Last Spring he toured Europe again, appearing with his usual success in Germany, France, Austria, Bulgaria, Sweden, Norway, Denmark, Switzerland, Spain and Portugal. In Madrid, King Alfonso and Queen Victoria attended his every concert and, by command, had him play at the royal palace. Similar honors were conferred by the Portuguese King and Queen of Lisbon.

In Paris he played in the Trocadero to 8,000 persons. This continental tour was followed by a return to England, where, if there is any difference, Kubelik's popularity is greatest. It was impossible for the virtuoso to comply with all the demands for engagements in England, Scotland and



KUBELIK, HIS WIFE AND TWIN DAUGHTERS

Reproduced from a Photograph Taken Before His Beautiful Summer Home in Bohemia

take back to the village where he had lived in poverty.

During the next four years Kubelik repeated his triumphs in the European capitals. He is not a genius that can stand still. While few others have attained the perfection with the violin vouchsafed to him, the young master knows that there is no limit to improvement even for him. These years were filled with constant striving and practice, the introduction into his playing of the spirit and feeling placed in his soul by constantly widening worldly experience. The result was that when Kubelik returned to America two seasons ago his interpretations of the classics had increased in profoundness of thought and breadth of sympathy, while his brilliant technique was as impeccable as before.

Ireland. His final recital at Queen's Hall, London, found the vast auditorium crowded to its utmost capacity.

He was much sought in London as usual for "At Homes" and private musicales, in which capacity he has had always unrivaled success in New York. This Summer has been spent at the prominent French and English seaside resorts.

Shortly after Kubelik's first American tour occurred the culmination of his romance—one of the prettiest in the annals of love. He was married to the beautiful Countess Szaky-Czell, scion of one of the oldest families of the Bohemian nobility. Thus the boy born in a modest peasant's cottage became master of an ancient castle and far spreading estate. Kubelik's subsequent domestic life has been as idyllic

as its beginning was romantic. Four daughters have been born to the couple, the first two twins. Mme. Kubelik will accompany her husband during his coming American tour, which will open November 10 at the Hippodrome in New York; then going at once to Chicago, where he will begin November 14 at Orchestra Hall (assisted by the Chicago orchestra), and five or six weeks will be spent around that city and in the Middle West, after which every part of the United States and Canada will be visited; also side trips to Mexico and Cuba, the tour lasting well into next May.

## IMPORTANT MUSIC WORK.

## "Complete Method of Musical Composition" by Dr. J. Mendelsohn.

What will probably be one of the most important works in the literature of music, especially for the serious music student, that will be issued for some time to come will be "A Complete Method of Musical Composition," after the A. B. Marx System, in six volumes, the first to appear during December.

It is the labor of J. Mendelsohn, Ph.D., of Jersey City, and will be brought out under the auspices of Carl Fischer.

Dr. Mendelsohn asserts in his preface that his reason for publishing the work is that his whole subject has not been treated in proper manner before. He says:

"A method to be efficient first must be complete. A method of composition must teach everything which a composer may be called upon to produce. There is no such method published in the English language. The text books on this subject—translations as well as original works—treat only separate disciplines, as harmony, counterpoint, forms, etc. But these essential components of music \*\*\* are inseparable and therefore cannot be treated separately. The completeness of a method of composition does not consist in its comprehensiveness only, but in the systematic development of one formation from the other. The above mentioned separate text books are not and cannot be founded on such a systematic development. They are incomplete, incoherent, one-sided and contradictory in themselves and of course cannot complete each other into a systematic whole."

Dr. Mendelsohn is sure that with his work the American student is presented, in a form accessible to everyone, the first complete method of musical composition. "Each volume," says the author, "if demand should arise, will be completed by supplements intended to advance the practical work of the student as well as to extend his horizon."

## BAUER'S PERSONALITY.

## Pen Picture of the Noted Pianist Who Comes Here Next Season.

Harold Bauer, the pianist, who is to make his fifth American tour this season under Loudon Charlton's direction, has been termed by one well-known critic: "The Shelley of the piano." There is none of the furious in his playing. His work is gentle, intelligent, poetic, composed, restful and satisfying.

"Mr. Bauer is a stocky man of something less than middle height with a large head and a Byronic brow, which is surmounted with a mass of Titian hair in which there is no part on account of hundreds of interlacing curls," writes one of his admirers. "His cheek bones are unusually large and his nose is just prominent enough. His general air is that of a man of intellect who thoroughly understands his art and plays without need for special excitement to bring forth his best. His feet are never off the pedals and never on apparently, so rapidly is the movement in his vehicle of regulating the tonal volume. This superb command of the pedals gives Mr. Bauer a power of rhythm that is especially pleasing."

"Mr. Bauer's manner is that of a well-bred young man of the world, which he is. He is absolutely without affectation or mannerism. One respects as well as admires him, especially women. He treats the audience courteously, but without more than proper deference. At all times he is composed and at himself. Mr. Bauer is the son of a German father and an English mother. He was born in England. He deservedly ranks as one of the world's greatest."

## PLANS OF WORCESTER FESTIVAL COMPLETE

## Announcement of Works to Be Given at Great Jubilee.

WORCESTER, MASS., Aug. 19.—The Worcester County Musical Festival Association announces a complete list of artists and works to be presented at the Golden jubilee on October 1, 2, 3 and 4 as follows:

Works to be presented—Wednesday, October 2, evening, "Job," a dramatic poem for solo voices, chorus and orchestra. It was written for the festival by Frederic S. Converse, of Boston, and is to be given its first presentation, the opening night of the jubilee; Thursday night, October 3, Horatio W. Parker's "Hora Novissima"; Friday night, October 4, artists' night with Wagner program; Thursday afternoon, October 3, symphony program with festival violinist and one soloist; Friday afternoon, October 4, symphony program with festival pianist and one soloist.

Artists engaged—Sopranos, Mrs. Edith Chapman Gould, Corinne Rider-Kelsey, Mignon Aurelle; mezzo-soprano, Mme. Schumann-Heink; contralto, Adah Campbell Hussey; tenors, Daniel Beddoe, George Hamlin, Evan Williams and Frank Ormsby; baritones, Emilio De Gogorza, Claude Cunningham; bass, Frank Croxton; violinist, Maud Powell; pianist, Mme. Katherine Goodson.

Franz Kneisel will conduct the orchestra numbers, Wallace Goodrich will conduct the choral works and Arthur J. Bassett will be accompanist. The Boston Symphony Orchestra of sixty-five pieces is engaged for the week.

## RICHTER AS A CONDUCTOR.

## Exerts Peculiar Magnetism Which Controls His Orchestra Players.

Hans Richter, who comes to America next season to conduct several performances at the Manhattan Opera House, in New York, recently celebrated by a special concert the completion of his thirty years' work in England as a conductor. He is loved there especially as a missionary for the cause of Wagner and Beethoven.

Under him these two names became, as the London "Times" remarks, "paying attractions in any program in which they appeared, at a time when hardly any other name could draw a great audience together."

Richter, the same journal continues, "set on foot a great work, the importance of which is still increasing, for it is not only as a pioneer of Wagner's music and a popularizer of Beethoven's that his name is illustrious, but on account of his insight and perseverance in encouraging the best things in English art. What Parry, Stanford and Elgar owed to Richter in their early days it would be hard to calculate."

The secret of Richter's success as a conductor lies largely in "a peculiar quality that can only be compared to a magnetic current, by means of which he compels every one under him to do his best. Every player in his orchestra becomes a perfect artist while Richter is conducting."

## MAUD POWELL'S PLANS.

## Violinist Is Preparing for Coming Season at Ridgefield, Conn.

Maud Powell, the distinguished American violinist, returned from Digby, N. S., on Monday of last week, after spending two delightful weeks of real rest. She left the next morning for Ridgefield, Conn., where, on the West Mountain, she will remain, hard at work practicing, until the last week in September which will be on the eve of the coming season, as she opens at Worcester Festival on October 3.

From Worcester Mme. Powell goes straight out West to fulfill her all-Western tour of six weeks. Following this trip to the coast comes a series of recitals taking Mme. Powell as far South as Muskogee, I. T. This will bring her to the week of December 16th, when she hopes to return to New York in time to welcome May Mukle, who should arrive just in time to spend her first Christmas day in this country.

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## What the Gossips Say

### \$20 a Minute for Gerardy.

Jean Gerardy, the 'cello player, is to earn \$20 a minute. This amount has been guaranteed for his coming American tour. Sometimes he receives as much as \$30 a minute. "The World Magazine," in speaking of this "\$20 per minute" salary, says that it is as much as a "first-class stenographer, a bank clerk, a floor walker, a retail clothes salesman, or a railway brakeman receives in a week."

### Saint-Saëns and the Barber.

Saint-Saëns, the French composer, during his visit to Chicago, made a brief address on America at a dinner party. "The American business spirit," he said in the course of this address, "is an excellent thing. To it, undoubtedly, America's unexampled prosperity is due. But I think that this spirit is sometimes carried too far. For instance, in a hotel barber shop yesterday I asked the barber if he had ever heard a certain celebrated pianist. 'No, sir,' he replied emphatically. 'These pianists never patronize me and so I never patronize them.'"

### Hammerstein's Latest Invention.

Between cable messages Oscar Hammerstein has found time to invent a substitute for suspenders and belts which proves most comfortable during the hot spell, according to the "Morning Telegraph."

At six points around the waist line of his negligé shirts he has attached loops. These connect with the buttons of his trousers and give a support that enables him to patrol the Rialto without fear of suddenly rivaling one of the Empire's Living Pictures. Mr. Hammerstein, in exhibiting the invention, takes pride in announcing that his own hand propelled the needle which fastened the loops to his shirts.

### Gave Thanks for Lack of Music.

The pastor of a prominent church unconsciously perpetrated a joke at one of his services recently.

On this occasion something went wrong with the organ and it would not "go." The organist worked with its interior mechanism for a while, but to no purpose. The electric blower was out of order, and the organ could not be played. Finally he whispered to the pastor that there would be no music.

The pastor thereupon arose and announced: "Brethren and friends, there is something wrong with the organ, and we shall have no music to-night. Let us stand and sing 'Praise God, from whom all blessings flow.'"

### Turning Point in Paderewski's Career.

After a single year of happiness in his first matrimonial experience Paderewski lost his wife. From that moment his whole life was spent in the service of the art he so well adorns, and in brightening the life of his paralyzed child. To widen his horizon he went to Berlin, and there, working and studying, he remained until summoned to take up a post of professor at Strasburg Conservatorium at the age of twenty-three.

With this incident the drudgery portion of Paderewski's life closed, paradoxical though it may seem, in view of the fact of his having undertaken to teach the budding virtuoso in the schools. It is one of the genuine curiosities of musical history that up to the time of Paderewski's taking up his residence in Strasburg not a soul apparently held even so much as a suspicion of the rare ability latent in the young professor.

To Mme. Modjeska, the eminent Polish actress, is usually ascribed the credit of having discovered the mine of musical wealth in her young compatriot. The pair of artists met by merest chance at some Summer resort, and became on terms of close friendship, so that Mme. Modjeska was able to say of him: "He is a polished and genial companion, a man of wide culture, of witty, sometimes biting tongue, brilliant in conversation, and wide-awake to all matters of popular interest."

There is no doubt that Mme. Modjeska's

influence over him induced Paderewski to leave Strasburg for Vienna, there to prepare himself under Leschetizky, for the career of a public pianist.

### Free Lessons to "Bardlets."

If you have failed in all other lines of "barding" there may be a great future for you as a song writer. Half the popular songs nowadays are written by George Cohan and 98 per cent. of the other half, evidently, by people who failed to make good as barbers or lunch counter waiters, observes the Kansas City "Times."

Always keep these points in mind:

First—The song must be sentimental.

Second—Sing about the dear old farm. People who ran away from the country because they couldn't stand it demand that sort of song.

Third—Let the composer furnish all the originality.

For further hints read this sample. Notice the happily sweet tone of the first verse and the deep regret and melancholy pervading the second:

O, the zephyrs softly sigh across the meadow,  
The mocking bird is caroling his lay,  
And in the landscape you're the only jay.  
You stroll with Myrtle underneath the beeches,  
You stroll with her beside the silver stream;  
She makes you think that you are all the peaches,  
And also that herself is all the cream,  
And you sing: "Sweetheart divine," etc.

Lay your little hand in mine,  
For you know my longing isn't any bluff;  
I have loved you ever since,  
First I ate your pies of mince  
And you've always looked to me like just the stuff."

The breeze once more is sighing o'er the meadow,  
The mocking bird hands out the same old song.  
You're thinking of the words which once you  
said, O,  
You're swearing at your luck and swearing  
strong;  
You're down upon yourself and all creation,  
You need the solace of the brimming cup,  
You thought 'twas just a summertime flirtation  
Until you saw how quick she snapped you up,  
When you sang: "Sweetheart divine," etc.

The subventioned theatres of Paris are dividing this year's graduates of the Conservatoire among them. Mlle. Bailac has been engaged for the Grand Opéra, where she will make her début as *Dalila*, and Albert Carré has secured Mlle. Faye, the tenor Dousset and the baritone Vigneau for the Opéra Comique.

## STUDENTS IN SOUTH HEAR TWO PROGRAMS.

### Bessie Tudor, of New York, Gives Song Recital at the University in Sewanee, Tenn.

SEWANEE, TENN., Aug. 19.—Music is playing an important part in the midsummer entertainment of the students at the University of the South. Two programs, presented on Aug. 8 and 9, at Forensic Hall, attracted large audiences and afforded great enjoyment.

On the former occasion a miscellaneous program was given by a quartet composed of the Misses Sharpe and Messrs. Seikel and McKenzie, vocal solos by Miss H. Buhl, Mrs. Gray, Miss Z. Maury, Miss Ray Brooks and Mr. Coffin; violin solos by Katherine Reed, who played Dyson's "Canzona" and Wagner's "Evening Star;" and piano solos by Mrs. Briggs, who played MacDowell's "To the Sea" and Wagner's "Spinning Song."

At the second concert Bessie Tudor, the New York soprano, was presented in a recital of songs, assisted by Grace Switzer, pianist, and Fritz Metz, cellist. The program on this occasion was as follows:

"Let the Bright Seraphim," Handel; "Marie," Franz; "A Summer Night," Schumann; "Widemung," Schumann; Miss Tudor; Andante from A-Minor, Goltermann, Mr. Metz; MacDowell songs, "Long Ago," "The Swan Bent Low," "The Gloaming," "A Maid Sings," Miss Tudor; "Traumerei," Schumann, Mr. Metz; "The Night Has a Thousand Eyes," Brewer; "Robin," Neidlinger; "My Laddie," Thayer; "Spring," Henschel, Miss Tudor.

G. R. S.

The Kaim Orchestra of Munich recently gave a series of festival performances in Mannheim, under noted conductors. The latter and the works they directed were: Richard Strauss with Beethoven's third symphony, Siegmund von Hausegger with Beethoven's seventh, Arthur Nikisch with Tschaikowsky's "Pathétique," Peter Raabe with Beethoven's eighth and Fritz Steinbach with Brahms's fourth.

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## CHICAGO LEADS IN COLLEGES OF MUSIC

Figures Gathered Showing Number of Educational Institutions There.

CHICAGO, Aug. 19.—In this age of facts and figures, Chicago has begun to attract attention as America's educational centre. A special supplement in the "Tribune" of recent issue devoted to education has tables showing that the percentage of population enrolled in the schools of the East is 17.06 per cent. against 21.32 per cent. in the Middle West.

The music schools of Chicago have become permanent institutions holding the same prominent position in music that the university bears in relation to general education; and the art and dramatic schools have made for themselves a place at the top in the grading of such institutions.

There are twenty-three music conservatories in Chicago (one of them has a faculty enlisting seventy-five teachers and has between 3,700 and 3,800 pupils; larger than any in America or abroad).

In addition to these meriting the designation conservatory, there are several hundred smaller schools that enter the class of one man and one woman schools. There are two mail-order schools, one of which is affiliated with a large music house.

There is an opera school, several exclusive violin schools, the largest mandolin school in the country. There are a dozen schools of expression, and half this number of dramatic art.

During the Summer half a dozen normal schools for music teachers have been holding sessions here.

In most of the conservatories there is a piano department, vocal department, violin department, pipe organ department and orchestra department. Harmony, counterpoint canon and fugue are taught in special departments. All conservatories have departments of composition, and a number of them have foreign languages in connection with the vocal department.

The Chicago Musical College divides the regular course of study into three classes, preparatory, teachers' certificate and graduating class; and there are special courses offered for those seeking the degree of "Bachelor of Music," or artist's degree "Master of Music." There are special departments devoted to the harp, flute, clarinet, cornet and other orchestral instruments.

C. E. N.

Veronica D. Laliberte, of Hagerstown, Md., daughter of Max Laliberte will begin a four year's course in the Metropolitan Opera School in New York, this Fall. Miss Laliberte, who is a talented vocalist, and has taken part in many musicals, operas and entertainments in Hagerstown, will prepare for grand opera. She was born in Albany, N. Y., of French-Canadian parents.

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## WORKING THEIR WAY THROUGH A CONSERVATORY OF MUSIC

## Common Sense Advice Given by George W. Chadwick in Boston.

BOSTON, Aug. 19.—Advice to music students not to starve themselves or attempt to economize by letting their hair grow long might seem to be superfluous; but it's a varied lot of young people who in every city, village and hamlet of the land will soon be packing trunks and instrument cases preparatory to renewing their schooling in American or European centres of population. Many of them need counsel of just this kind. Music is food for the gods, but it ought to be supplemented by beef-steak and potatoes when a mere mortal starts out on a musical career. That, at any rate, is the kind of advice given to prospective musicians by one of the leading American composers, George W. Chadwick, director of the New England Conservatory of Music. He thinks a student, before entering upon a long, severe course of study, ought to look ahead a bit and see just where he is coming out as far as board bills and room rent are concerned.

In most instances it would be better, as has been illustrated in Mr. Chadwick's own career, to stop for a few years in order to gain the money to continue studying. The present director of America's leading musical school had early experience of an amateur character in a nearby city of New England in writing songs and dances for his high school mates, followed by a course at the New England Conservatory, where Dudley Buck and Eugene Thayer were then important personages. In those days it was still considered necessary to complete one's musical education abroad; but Mr. Chadwick, without undergoing the risk that some young Americans have taken of entering upon a European course insufficiently provided with funds, first went to an insurance office, where he served for a time as clerk, and later taught in a college at Olivet, Mich., where by giving lessons on the organ and piano and by living frugally, he managed to save enough to allow him to continue his studies at Leipzig in a modest degree of comfort. He thus lost two or three years from his period of preparation, but he took no chances with his health.

While a few important musicians have fought their way to success through the greatest hardships, a majority have either

been provided at the outset with means for their study, or have adopted the sensible plan of first earning their money and then devoting their whole time to their education. Classic instances, to be sure, there are of young men or young women who won out in the face of distressing adversity. Ole Bull, the violinist, for example, went to the Paris Conservatoire with very little money. His funds soon gave out with the result that the young Norwegian, according to one story, tried to commit suicide by jumping into the Seine; according to another, he was nursed through a serious illness, due to lack of food, by a Parisian woman, whose daughter he afterward married. Again Hector Berlioz, trained as a physician, had his allowance cut off by an irate father when he decided to study music. Berlioz throughout his period of study maintained himself precariously as a chorus singer at a minor theatre. Those who criticise his music most harshly say that it bears in its technical deficiencies traces of the struggles which the youth underwent.

Antonin Dvorak, another promising musician who has never had quite the technical equipment needed for carrying out his magnificent ideas, was the son of a Bohemian butcher, whose scanty means did not allow giving his son even the slight pittance that a musical student in an Austrian city required. Dvorak for several years lived on a ludicrously small salary as a player of the viola in a town orchestra, and arrived at comfortable circumstances only as he approached middle age. For the most part, however, the great musicians had a good start.

In our larger cities there are of course, opportunities for music students to earn their way in whole or in part. Many young men and young women at the New England Conservatory, for example, secure positions as regular or substitute singers or organists at churches in the city or the nearby suburbs. When Summer comes around there are positions in the orchestras of hotels and restaurants at the seaside and mountain resorts. These, in addition to the ordinary chances open to all classes of students, enable a good many young people to help themselves in attaining the much desired musical education.

In securing these positions many of them are assisted by the bureau of employment which is maintained by the Conservatory as an essential part of the organization. The manager of the school, Ralph L. Flanders, who has taken great personal interest in the conduct of this bureau, has from time to time made estimates of the number of thousands of dollars that students have earned through its agency.

Then some assistance is furnished from funds of the Conservatory. These are still meagre as compared with those of the col-

## Don't Try to Study While You Starve Says Noted Composer.

legiate institutions of the neighborhood. The Conservatory of Music during the last year has had an enrolment of more than 2,600 students, certainly half as many as have attended Harvard University. Yet Harvard has several hundred fellowships and scholarships, ranging in value from \$700 or \$800 down to the price of tuition, for which needy young men may compete. At the Conservatory the largest scholarships are worth only \$80 a year, while the student has to pay tuition fees running anywhere from \$100 to \$250, and his living expenses besides. So great, in fact, has been the need of other assistance that for the last twenty years there has been maintained a "Beneficent Society of the New England Conservatory of Music," organized in order that talented and needy pupils might receive some benefit through loans of money.

The work of this beneficent association has been effective and popular. Although it has few regular sources of income, the receipts have been augmented several hundred dollars each year by recitals and events. About 350 pupils have been assisted since the beginning with loans of money, the total value approaching \$25,000. No interest is charged on the amount loaned, but the student agrees to repay the principal as soon as possible after graduating from the Conservatory. These promises are usually kept faithfully.

The late Mary A. Livermore, for a long time president of the society, once said: "One of the most gratifying things is that we are able to keep on doing a large work because our beneficiaries are so fair and honest in paying up their indebtedness, and this makes it possible to use the money over and over again. I have never seen such delicate appreciation shown as I have witnessed among the applicants to this society."

## Arthur Weld Divorced.

MILWAUKEE, Wis., Aug. 19.—Arthur Weld, former Milwaukee newspaper man, composer and musical director, has been divorced by his third wife, known to the theatrical world as Jane Peyton. She is the divorced wife of Dr. Robert Curtis Brown, Milwaukee, and daughter of George B. Van Norman. Mrs. Weld is visiting her sister, Mrs. Burton C. Wait, No. 342 Nineteenth avenue. Mr. Weld's first wife resides in Boston. His second wife was a daughter of the late Christian Wahl, Milwaukee. M. N. S.

## SINGS IN LIGHT OPERA.

## Alma Cole Youlin a Graduate of Chicago Musical College.

CHICAGO, Aug. 19.—Alma Cole Youlin is one of the most promising and successful of light operatic prima donnas in the West. She started on her career with a diamond medal from the Chicago Musical College and immediately secured a first class singing rôle in "The Storks" and then



ALMA COLE YULIN

Chicago Girl Who Has Been Winning Laurels on the Light Opera Stage

won the leading position in "The Tenderfoot" before the end of the season. The next year she appeared as the prima donna of "The Forbidden Land"; this season she sings the leading part of *Lolita* in "Coming Through the Rye." C. E. N.

## Opera Singer Killed by Fall.

SANDUSKY, O., Aug. 17.—John Worden, of London, said to be a grand opera baritone, who was "roughing it" as a deckhand on the steamer *John Harper*, in port here, fell through a hatchway into the hold today, struck on his head and was killed.

Friedrich Klose, of the Basel Conservatory, has been appointed teacher of counterpoint and composition at the Munich Academy, as successor to Ludwig Thuille, who died last February.

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## KANSAS UNIVERSITY MUSIC SEASON ENDS

Many Concerts Given by Students, Teachers and Visiting Artists of National Fame.

LAURENCE, Kas., Aug. 19.—The Music Department of the University of Kansas, has had an unusually prosperous and successful year. Two hundred and twenty students have been enrolled including the summer school, representing piano, organ, violin, voice, 'cello and theory. Thirty-four concerts have been given, including six by the faculty, five by students, two by the trio class, three piano graduating recitals, two by the University Orchestra, one by the Glee Club, one by the Mandolin Club, the annual Christmas and Commencement concerts, the fourth annual Music Festival of three concerts and one performance of opera, "The Pirates of Penzance."

The work of the Orchestra demands especial mention; such numbers as Saint-Saëns's "Danse Macabre," and German's "Henry VIII. Dances," having been effectively rendered by the twenty-four players, in addition to the accompaniment of the opera and all the commencement music.

At the Festival the Chicago Symphony Orchestra under Von Fielitz gave two concerts with the following artists: Marie Zimmerman, soprano; Elaine De Sellem, contralto; Edward Towne, tenor; Frederic Martin, bass; another concert was given by Anton Hekking, 'cellist; Charlotte Maconda, soprano, and Edward Strong tenor. Other visiting artists were Augusta Cottlow, Mary Wood Chase, Harold Henry, pianists; George W. Andrews, organist; Mrs. Otis Huff, contralto and the Wylie Quintet. Several original compositions have been produced, an overture by Charles S. Skilton, dean of the school, and the following compositions by Carl A. Preyer, head of the Piano Department: "Twelve Wrist Studies," "Twenty Studies in Rhythm and Expression," and "Scherzo in B flat minor."

### SINGS "WITH AUTHORITY."

#### How Feodoroff Adopted the Hint in Mme. Wertheimer's Instruction.

PARIS, Aug. 17.—Georges Feodoroff, the Russian tenor, who has been engaged for grand opera in New York, will make his débüt in "Lohengrin." He will also sing in "Les Huguenots," "Faust," "Samson" and "Prophète." His voice is clear and bell-like.

His success in Paris was formerly hampered by the difficulty he found in pronouncing words foreign to him. This choked his natural voice. He is now taking lessons in French and has regained all the power of his voice.

When he first sang in "Le Prophète," a few years ago, he lacked assurance on the stage. Mme. Wertheimer, a well-known old singer, took him aside and advised him.

"Your voice is excellent," said she, "but your manner is poor. Remember this. If you go to a butcher and order a whole leg of mutton, you order with authority. If you order a five-penny cut, you haven't that same air. On the stage you must always be ordering the whole leg."

Feodoroff took this hint and he sings now "with authority."

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## SINGS AT JAMESTOWN EXPOSITION

Virginia Listemann, Boston Soprano, Scores Success at Big Fair—Her Plans for the Summer.



VIRGINIA LISTEMANN

Soprano Who is Well Known Throughout the Country—She is a Daughter of Bernhard Listemann, the Boston Violinist

BOSTON, Aug. 19.—Virginia Listemann, the talented soprano, who is the daughter of the famous violinist Bernhard Listemann, has been appearing at the Jamestown Exposition as soloist with the Innes Orchestral Band. Her success was instantaneous and she has proved herself to be an artist in every sense of the word.

Miss Listemann is well-known in the Middle States, South and West, where she has been heard in recitals, concerts and as soloist in many oratorio productions. She has a voice of remarkable purity and range and her position in the musical world has become assured. She will appear with the

#### Damrosch Orchestra for Montclair.

MONTCLAIR, N. J., Aug. 19.—Augustus C. Studer has made arrangements for a musical treat for the residents of Montclair next Winter. The full New York Symphony Orchestra, consisting of fifty pieces, under the direction of Walter Damrosch, will give a series of four concerts in the Montclair Club Hall under Mr. Studer's management. The dates fixed are Friday, November 29, Friday, December 29, Friday, January 31 and Friday, February 21.

Innes Orchestra at the annual Musical Festival to be held in St. Paul, Minn., next month and in other Western States during the coming season.

Miss Listemann will also be heard in recital in Boston early in the coming musical season and this will be substantially her Boston débüt, as she has not sung here since she was a very young girl.

Miss Listemann's répertoire is most extensive and includes eighteen oratorios, operas and numberless concert songs, including classical, popular, old German, Modern English, French and Italian.

Miss Listemann and her father Bernhard Listemann, are under the management, for their public appearances during the coming season, of W. S. Bigelow, Jr., of this city.

D. L. L.

## D'ANNUNZIO BRINGS SUIT.

#### Claims Milan Publishing House Has Pirated His Opera.

ROME, Aug. 17.—The suit of Gabriel D'Annunzio, the famous Italian novelist and playwright, against the publishing house of Sonzogno, of Milan, because of the alleged appropriation of the copyright of his opera, "Figlia d'Iorio," will be tried early in November.

D'Annunzio asks heavy damages for the loss of his composition. He thought he had thoroughly protected himself against piracy soon after his libretto was set to music.

In musical circles here it is thought that D'Annunzio is doing a great public service in prosecuting the suit, as several other Italian playwrights and composers recently complained of similar troubles.

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## TO HONOR NORDICA IN NATIVE TOWN

Monument Will Be ERECTED for Her at Norton Homestead in Farmington, Me.

FARMINGTON, Me., Aug. 19.—D. Collamore Heath, of Boston, is the chief promoter of a plan to honor Lilian Nordica, one of his townswomen. It is proposed to erect a suitable marker, or monument at the Norton homestead, where Nordica was born. The homestead recently was purchased by her sisters and presented to the singer.

Mr. Heath has found a ready response to his suggestion, which he emphasized by heading a subscription with a handsome sum of money. It is probable that the Farmington Academy Association will have the matter in charge. Carleton Merrill, of this town, who is one of the trustees of the Abbott estate, is very enthusiastic over the proposed Nordica tribute.

"I think we shall have no trouble in raising any sum we may require for the purpose," said Mr. Merrill. "The townspeople are all proud of Nordica and desire to suitably mark her birthplace. We feel most kindly toward her, and desire to pay her every honor. Visitors from out of town are continually asking about the birthplace of Nordica, and we want it so designated that all may easily find it. I expect to see the matter arranged very easily and pleasantly."

## AMERICANS SING ABROAD.

#### Mme. Cappiani's Pupils Give Musicals at Her Villa in Switzerland.

ROMI-FIESO, Switzerland, Aug. 10.—Mme. Luisa Cappiani, the well-known New York teacher of singing, presented her advanced pupils, who are studying with her here, in a delightful musical, given in honor of Mrs. Willis Foster, last week. A number of these pupils have already won an established place in the American concert field and are taking this Summer course as a supplementary study.

The program consisted of Wagner's "Elizabeth's Prayer," sung by Anna M. Schirmer; Dessauer's "Nach Sevilla," by Veronica Govers; Mozart's "Deh Vieni nou tardar," by Marguerite Eddy, and Chamade's "Summer," by Mrs. Henrietta Speke-Seeley. Matilda Alexander and Mrs. Speke-Seeley played the accompaniments.

The guests were so pleased with the rendering of "Nach Sevilla," by Miss Govers, that she was forced to repeat it. Miss Govers' lovely contralto voice will be heard in song recitals in New York this Fall and Winter.

Emile Sauret, the violinist, left Geneva and moved to Bonn.

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## ENGLISH COMPOSER LIKES OUR MUSIC

D'Auvergne Barnard Expresses  
Various Opinions in  
Boston.

BOSTON, Aug. 19.—D'Auvergne Barnard, the English composer, who arrived in America last week talked interestingly to a Boston "Herald" reporter, when he came to this city. Mr. Barnard is one of the best known of living composers of religious music. The questions put to him and his answers are as follows:

Is a religious environment necessary to produce a composer of sacred music?

Not necessary, I think, but of inestimable value. From the time I was 7 until 15 I went to church every day at the Temple Church. That gave me my musical foundation.

How many years have you been composing?

Just 22. I began at 18, and since then I have composed between 300 and 400 selections, including songs, dance music and piano-forte.

Is the influence of music in religion as great as formerly?

Greater, I should say. I am glad to learn that in American churches secular songs are sometimes sung as solos. We have not reached that point in London; for we still sing only the hymns, anthems, or selections from oratorios, such as the "Messiah." Your custom, I think, brings the music nearer the hearts of the people. That is what we need, both in art and religion—to touch the heart-strings.

Do you consider the religious influence of music important in children's lives?

Very; for a child who learns the good old hymn tunes will remember them as long as he lives. The words may go from him, but the tune will not. The music he first learned in Sunday school or at his mother's knee will be the most vivid memory of his old age.

Has the demand for certain styles of music changed in your time?

The call for higher class music increases daily. I think things are on an upward grade, both in England and America. The public taste is much better to-day than 50 years ago. One reason for this is the number of good music schools and colleges which have educated the upper classes, while another is the band concerts which have raised the musical standards of the poor. Finally, an important item is the fact that all classical music can now be bought for half the price our grandfathers paid, and in twice as convenient form. The large musical publishing houses have done this. Yes, there is most surely an increased demand for religious music. They tell me that rag time in America is dying out, but in England the bands were just playing "Whistling Rufus" when I came away.

Have you composed anything except sacred music?

Yes, indeed: in England under the nom de plume of "Clothilde," I am well known as a writer of dance music.

What have been your most successful compositions?

My greatest sacred song in England is "The Shepherd of the Fold," but the piece that has sold best throughout the world is "The Plains of Peace," which has been translated into several languages. Other pieces which are favorites are "I Trust You Still," "An Old Love Story" and "Life's Consolation."

What do you think of American music?

I think you have a great future, but not until you give yourselves more leisure.

It is very easy for a man to do too much, and art takes time.

You have some composers whom I greatly admire, however. There is MacDowell—a tragic end to a brilliant career! And Ethelbert Nevin has done excellent things. "The Rosary" is one of the finest songs ever written, and "Oh, That We Two Were Maying," with Charles Kingsley's words is another. George W. Chadwick's work is of the first rank. One of my pleasures in America will be my meeting with him on Saturday.



Joseph Joachim.

Joseph Joachim, the celebrated violinist, died at 1:45 P. M. in Berlin last Thursday. A complete and accurate account of his life was printed in MUSICAL AMERICA last week. It is interesting to recall that Mme. Maud Powell was one of Joachim's foremost American pupils. As a recognition of her accomplishments, last year on his seventy-fifth birthday, he sent her a large portrait of himself with an appropriate dedication and his autograph. Less than two months ago he asked for and received Mme. Powell's latest records on the talking machine, because, as he put it, she was "too far off to hear." Mme. Powell relates a little story about the great violinist. "Joachim," she says, "was the dearest, gentlest man in the world and kindness fairly beamed from his heavily lidded eyes. But when he was aroused he was indeed terrible to each member of his class. One of his pupils (not an American, by the way) was playing beautifully but icily. The master spent ten minutes trying to impress upon her the artistic value of a climax, without the least beneficial result. Finally losing all patience and stamping his foot with rage on the old Hochschule carpet—which had long since been a stranger to the broom—he raised a cloud of dust so thick that every pupil fell to coughing and then laughing until Dr. Joachim was himself forced to join in the joke."

Dr. Joachim was buried Monday. Among the prominent persons at the funeral were Crown Prince Frederick William.

### D. Axford Van Horne.

D. Axford Van Horne, a prominent citizen of Orange, N. J., died there last week

at his home, No. 25 Main street, of heart disease, at the age of 50 years. He leaves a widow, one daughter, and four sons. Mr. Van Horne was a prominent member of the Mendelssohn Union, an Orange musical organization.

### Mrs. Esther E. Bailey.

Mrs. Esther E. Bailey, a prominent Boston vocalist, died in Martha's Vineyard, on Aug. 14, from paralysis. Mrs. Bailey was the well-known singer of that name who sang for Dwight L. Moody, the evangelist, at his services in Tremont Temple, Boston. She also sang at Dr. Mackenzie's church in Cambridge, Mass., for many years, and only gave up her music about a year ago. Mrs. Bailey, who was the wife of Walter Channing Bailey, of 72 Mt. Vernon street, Somerville, Mass., had gone to Martha's Vineyard to spend the summer with her daughter, Alice Bailey. Mrs. Bailey was born in Charlestown, and was married at the age of nineteen. She is survived by her husband, a daughter, Alice, and two sons, Walter Channing Bailey, Jr., and Stanley Bailey, of New York.

### Gustavus Wagener.

Gustavus Wagener, a well-known music master of Lawrenceville, N. J., died there last week at the age of 80. The old man brought up three generations of musicians in New Jersey and taught many thousands in the Lawrenceville schools. He was widely known throughout the United States among musical educators.

### WASHINGTON'S LIGHT OPERA

#### Aborn Company's Last Week—Charles Woodward Goes to Boston.

WASHINGTON, D. C., Aug. 20.—The Aborn Opera Company is playing its thirteenth and last week in the city. The 100th anniversary of performances in Washington was celebrated on Monday night with the presentation of a photographic souvenir. The opera offered is "Il Trovatore" with Estelle Wentworth, Harry Luckstone, Joseph Frederick, Edith Bradform, Arthur Wooley, Nella Shayne, William Loughram and C. W. Phillips in the cast.

Charles Woodward, a well-known organist in this city, will leave Washington next week for Boston, where he will enter upon his new musical duties in Boston on September 1. His recent playing at the New York Avenue Presbyterian Church was much admired. Mr. Woodward is well acquainted in musical circles in the National Capital and his departure is greatly regretted.

W. H.

Dr. Hans Sommer, composer of "Rübezahl," "Riquet mit dem Schopf" and other operas, has celebrated his seventieth birthday in Brunswick, Germany. His reputation is based principally upon his songs, which were exploited by the late Eugen Gura.

Adah Saecker, daughter of Mr. and Mrs. W. F. Saecker, of Appleton, Wis., will sail for Germany about September 30 to study music for three years in Nuremberg, Berlin and Leipzig.

## MUSIC GIVES WAY TO CAMP MEETING

### Children's Festival and Popular Concert in the Ocean Grove Series.

OCEAN GROVE, N. J., Aug. 19.—The musical entertainments of the past few weeks have given place to the great annual camp meeting which takes place for ten days each August. During this time no entertainments of any kind are allowed in the Auditorium, hotels or boarding houses. Two concerts were given on Monday and Thursday preceding the ten days enforced idleness, the first was a repetition of the Children's Festival and the second a popular concert.

Such is the popularity of the Children's Festival that it is given three times each season with but minor changes. The first repetition was called the Arabian Nights and for this all of the decorations in the vast Auditorium were taken down and new ones placed. The building looked like an immense Japanese garden with its thousands of lights and many colored lanterns, fans, and umbrellas. The same scheme was carried out in the costuming of the chorus, the girls dressing in Japanese costume and carrying fans and Japanese parasols. The manner of entering the hall was changed and the marching of the thousand or more children called forth much applause. The soloists were the same excepting the violinist, who was Sacha Kussewitsky, of New York; he played quite exceptionally for a child of nine years.

The popular concert of Thursday evening was given by the orchestra, chorus and Donald Chalmers, basso; Archie Hackett, tenor, and Mrs. Grace Underwood soprano. These soloists were given a hearty reception and encored in all of the numbers which were light in character. The chorus and Mrs. Underwood gave the finale of Gounod's "Gallia" which was exceptionally well rendered. The orchestra played the overture to Von Weber's "Oberon," and a selection from one of Victor Herbert's operas. This organization is now in fine shape and is very popular; it is very likely that next year will see it used much more frequently.

The next event of importance is the visit of Mme. Schumann-Heink; the program for that event is an excellent one. The seats have already been placed on sale and the prospects are bright for a sold-out house.

A. L. J.

### Jail Term for Musician.

STUTTGART, Aug. 19.—A musician named Steindel, leader of a local quartet that bears his name, was sentenced here to-day to seven months and three days' imprisonment for ill treatment of his three young sons. Fearing that he would attempt to flee, the court refused to release him pending an appeal of its sentence.

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## CHICAGO PLANS AN IMITATION "PLAYERS"

Windy City Literati, Musicians and  
Artists Will Meet on Roof  
and in Attic.

CHICAGO, Aug. 19.—In widening the scope of the famous "Little Room" a group of Chicago artists, lovers of art, lawyers, educators, musicians, architects and others have incorporated the Attic Club, which it is confidently hoped will be a counterpart of the Players' Club of New York.

It is not certain just where the new club will have its home but the executive committee, backed by a large membership, is making all sorts of ambitious plans. It is pretty well settled that the club will take the top floor of some tall skyscraper and will convert the roof into a garden with a stage at one end.

Realizing that there is much talent that dwells where there is sometimes not a great deal of wealth, the directors are going to keep the dues down to \$35 a year in order not to freeze out any of the impecunious although brilliant members. Membership is limited to 200. Among those already enrolled are some of the Windy City's richest men.

Among the better known of the charter members already enrolled are: Painters and sculptors, Frederick C. Bartlett, Charles Francis Browne, Lorado Taft, Ralph Clarkson; musicians, Frederick Stock, Clarence Dickinson, P. C. Lutkin, Arne Oldberg, Felix Borowski, Adolph Weidig and Frederick W. Root; writers, George Ade, Roswell Field, I. K. Friedman, John Vance Cheney, Hamlin Garland, George Barr McCutcheon, Robert Herrick, Hobart C. Chatfield-Taylor, Will Payne, William Vaughan Moody, Emerson Hough and John T. McCutcheon.

### "TEMPO RUBATO."

#### "Evening Post" Critic Replies to An Ohio Lecturer.

It seems to be quite impossible to get out of the heads of musicians the ridiculous idea that in "tempo rubato" the displacement of values occurs in the melody alone, the accompaniment being kept strictly to time throughout, and the lengthening of certain syllables being equalized by the shortening of others, as a lecturer at the Music Teachers' Convention of Ohio put it the other day.

"Has this lecturer ever heard a great artist treat the tempo rubato that way?" asks the critic of the "Evening Post." "Certainly Chopin did not (Berlioz said Chopin could not play in strict time); nor did Liszt, nor Rubinstein, nor does Paderewski. Never mind the exact meaning of the word *rubato*—it is an absurd word, and should never have been introduced into musical nomenclature. If the art of playing poetically consists in simply introducing dotted notes where none are printed, why not print them and be done with it? Our notation can easily cope with a simple thing like that, whereas the real tempo rubato demanded by Chopin, Liszt, and others is infinitely more subtle and cannot be indicated by our present notation until somebody invents a series of signs for subtle gradations of accelerando and ritardando—subtle and varied as the motion of leaves or grasses caressed by the breezes."

## Ralph Osborne, Basse Chantante, Will Tour America This Season



RALPH OSBORNE

Ralph Osborne, basse chantante, will tour America in concerts and recitals during the coming season, beginning November 1, under J. E. Francke's direction.

While at Harvard, Mr. Osborne began his vocal studies with Caroline S. Hayes, of Cambridge. Upon finishing his course there, he went to London and spent a year in the Royal College of Music, singing in the public concerts of that excellent institution, in many concerts, and private musicales, also at Birmingham Palace. But the greater part of Mr. Osborne's study was done in Paris—where he lived for six years—under such teachers as Jules Chevallier, Jean Lassalle, Sbriglia, etc. Here he made an exhaustive study of French music, paying especial attention to the opera of that country. He figured largely in concerts at the Salle Erard, Salle Lemoine and at the studios of both noted musicians and artists.

While he is essentially a dramatic singer, his interpretation of songs of the lighter French school has already won for him a very enviable position in the musical world.

#### Rosa Linde to Sing in Boston.

BOSTON, Aug. 20.—Mme. Rosa Linde, the well-known contralto, who was heard in recital in this city last season, will appear here again early in November in a song recital. Mme. Linde has a voice of wonderful range, extending over three octaves, and with even and perfect tones throughout. She has appeared with the Boston Symphony Orchestra, and with other prominent musical organizations, and at the Worcester, Springfield and other Music Festivals. Mme. Linde will be under the management during the coming season of W. S. Bigelow, Jr., of this city, and will tour the country. Another artist who will be managed by Mr. Bigelow this season is Nellie Wright, the dramatic soprano.

D. L. L.

## SHE WASN'T MELBA'S RIVAL, AFTER ALL

#### At Least Mr. Hammerstein, After Hearing Sample of Madame's Voice, Passes This' Judgement.

Did you ever hear Madam sing? No? Then you must have kept away from Long Acre Square Monday morning around 10 o'clock, declares the "Morning Telegraph."

She sang for Oscar Hammerstein, who had been told by her in confidence that some of her friends thought she was greater than Melba.

Madam had some difficulty in finding Oscar. Then Oscar had some difficulty in losing Madam.

It was like this. Yesterday morning a handsome woman, beautifully growned, called at the offices of William A. Brady, and asked for a job. She said she was a contralto, and as William A. doesn't deal in contraltos she was directed to the impresario, who makes his home at the Victoria Theatre, except during the opera season.

Mr. Hammerstein was in bed, but when he heard that a woman singer was waiting for him he remembered that one of his tenors had arrived ahead of time and thought perhaps a contralto had also been somewhat previous. Mr. Hammerstein, as everybody knows, is a man who pays strict attention to his whiskers. Before meeting the lady he sent for his barber and had them tidied up a bit.

Then when Madam was ushered into his presence he said he didn't know her.

"But I have a letter from Mr. Murtha, of the Windsor Theatre," she said, and produced it. "Some of my friends say that I have a better voice than Melba."

Mr. Hammerstein, ever on the lookout for Melbas, sat down to the piano and told her he would test the voice that had heretofore been kept in obscurity. But his playing did not suit her, so she took the place at the piano herself. Oscar listened, but not for long. Then he made a break for the street and fresh air. In the lobby of the theatre he told his woes to the treasurer. Meantime, Madam continued to sing. Finally an emissary of the house was sent to entice her away. She will not be billed at the Manhattan this season.

#### Liszt and the Hebrews.

Henry T. Finck, in the "Evening Post," gives some new anecdotes of the great musicians.

Richard Wagner, who was registered in school as Richard Geyer, and who was in all probability a son of Geyer, the Jewish actor, singer, painter, and playwright, was, as everybody knows, fond of abusing the Jews, following the example of some full-blooded Hebrews, writes Mr. Finck. Liszt, who, so far as known, had no Semitic blood in his veins (though James Huneker may have found some), also once indulged in a tirade against Jews (perhaps to please Wagner), although many of his dearest friends were of that race. He wrote an article in which he demanded that Palestine should be acquired as a homestead for the Jews, and all of them exported thither. A few months after its appearance, when he was at Weimar, he received a visit from the eminent violoncellist, David Popper, whom he greatly admired. "Whence and whither?" asked Liszt after greeting him cordially. "I am on my way to Jerusalem, dear master, in accordance with your wishes," was the answer.

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The Cardiff, Me., Music Festival will last four days this year, from September 25 to 28.

\* \* \*

Laura Black, soloist, at Trinity Methodist Church, Washington, D. C., is spending August at Atlantic City.

\* \* \*

A violinist who accompanied his own fiddling was one of the attractions at a London variety theatre not long ago.

\* \* \*

Neil Lavendar, daughter of Hon. C. H. Lavendar, of Raine, Ga., has signed a contract with Henry W. Savage to sing during the coming season with the Savage English Opera Company.

\* \* \*

A number of William A. Willett's pupils have recently been engaged to fill important positions in Chicago. Lulu Runkel, soprano, will be soloist with the Ladies' Orchestra of Chicago while on tour in the early Fall. John R. Rankel has been engaged with the Valbar Standard Opera Co.

\* \* \*

It has been decided that Jacob Blumberg, the young St. Louis violinist and pupil of Victor Lichenstein, will remain abroad longer than was expected when he left for the other side. He will not return for at least two years and will improve the time touring the continent, professionally and studiously.

\* \* \*

W. W. Hinshaw, the baritone and director of the Hinshaw Conservatory of Music and Dramatic Art, of Chicago, announces that Ottokar Malek will be at the head of the piano department, Milon R. Harris for public work and Harry L. Minturn at the head of the dramatic department. J. A. Hinshaw is the manager.

\* \* \*

Frieda E. Peycke, of Chicago, who is at present visiting with her parents at their residence in Los Angeles, Cal., gave two piano recitals at Coronado last week, in conjunction with Henry Ohlmeyer's concerts. Miss Peycke's programme included a variety of classical compositions, and several of her own numbers.

\* \* \*

George Dixon, the Toronto tenor, who is now studying under Edward de Reszke in London, has written home that at a recent reception given by Lord and Lady Strathcona, to celebrate Dominion day, a number of native Canadian musicians were present, including Hope Morgan and Margaret Huston, of Toronto, and Edith J. Miller, of Portage la Prairie.

\* \* \*

Henry W. Savage has engaged Vaughan Trevor for the rôle of *Bilal* in his new production of "Tom Jones," a musical comic opera by Edward German, which is to be produced this Fall. Mr. Trevor has met with marked success abroad in "Sweet Nell of Old Drury," "Dorothy Vernon of Hadden Hall," etc., and is said to be a baritone of great ability.

Albert Fink, one of the most successful violin teachers of Milwaukee, has severed his connection with a local conservatory and will open his violin school at the Jefferson studios, that city, in a few weeks. Before locating in Milwaukee, about ten years ago, Mr. Fink attended the Musikhochschule of Berlin, where he was a pupil of the late Dr. Joachim and other celebrated masters of musical art.

\* \* \*

Several of the pupils of H. H. Freeman, of Washington, D. C., are substituting at the organ in various churches of the city during the summer months. Henrietta H. Smedes is filling the place of Mr. Taylor at All Saints' Episcopal Church in Chevy Chase. May C. Moxon is occupying Mr. Webster's position at the Church of the Good Shepherd, and J. R. Riggles is substituting in Temple Baptist Church during August and September.

\* \* \*

Five operatic stars have signed contracts with José Van den Berg, president of the Van den Berg Opera Company, which will open the season of 1907-08 at the West End Theatre on Monday, September 2, with Flotow's opera "Martha." George Tallman, Alan Turner, William Schuester, Hubert Wilke and Mme. Nolci are the quintet. Signor Alberti, Magda Dahl, the Swedish nightingale, and Pauline Perry signed contracts a few weeks ago.

\* \* \*

The Cameron Ladies' Quartet, which has been before the public but a short time, has been doing some excellent work at concerts, receptions, etc. The voices are of exceptional blending qualities and capable of attaining most excellent results. The names of the ladies comprising the quartet are Mrs. Julie E. Cameron, Bertha Mills, Mrs. Tekla Weslow and Jeane Arnell. These young singers have been coaching under the instruction of S. C. Bennett.

\* \* \*

Joe Alexine Fulton, the contralto, has just finished a very successful period of seven weeks, in opera and concert at Wildwood Crest, New Jersey, and is spending her vacation with her parents at Newark, Ohio. Miss Fulton expects to return to New York about the middle of September and anticipates a busy season. She is contemplating giving a recital in Newark early in September, and has a large repertoire in opera as well as oratorio and concert numbers.

\* \* \*

The soloist on Wednesday evening, August 21, with Kaltenborn's orchestra, at St. Nicholas Garden, was Pauline Hathaway, mezzo-soprano, a cousin of Mme. Clara Louise Kellogg and now in her fourth year as solo contralto of St. James P. E. Church, of Brooklyn. For her principal number, Miss Hathaway sang "O Mio Fernando," from Donizetti's "La Favorita." She was a scholarship pupil at the Master School of Music, studying with Mme. Aurelia Jaeger, who is also directress of the Conradi Metropolitan Opera School.

Charleworth Meakin, a baritone well known on Broadway and last seen in New York in "The Belle of Mayfair," has been engaged by Henry W. Savage for the rôle of *St. Brioche* in Franz Lehár's European success, "The Merry Widow." Mr. Meakin studied music in London under Alberto Randegger and in Paris under William Haslam. His voice is clear and powerful and he is an actor of merit.

\* \* \*

The feature of "Pasadena Day," celebrated at Long Beach near Pasadena, Cal., last week was the singing of Mrs. Elmer E. Woodbury, who rendered two solos. Mrs. Woodbury has a dramatic soprano voice of remarkable power and range. She has been quietly pursuing her musical studies for the past year, and it is quietly rumored among her most intimate friends that she has aspirations for grand opera roles.

\* \* \*

The latest addition to G. Schirmer's series of vocal scores of the standard operas is Beethoven's "Fidelio." The book is handsomely printed and contains an introductory essay by H. E. Krehbiel. Besides the overture to "Fidelio" the three "Leonora" overtures are included in the volume. By what seems a curious omission there are no indications of the instrumentation for these overtures as there are for the "Fidelio" overtures and the opera proper.

\* \* \*

A branch of the Wawan Society of America will soon be organized in Salt Lake City by Arthur Shepherd. This society was organized some years ago to encourage and promote the writing of American music, and has recognized branches at St. Louis, Detroit, Colorado Springs, and other centers in the West, as well as in the Eastern states. The society maintains a regular publishing establishment near Boston, and is printing continuously meritorious American productions.

\* \* \*

Melody Manor, the famous villa of Ellison Van Hoose in Princess Anne, Maryland, is not occupied by the teor this summer, for his work at Chautauqua, N. Y., is turning his vacation time into a period of unusual activity. Mr. Van Hoose, who added much to his reputation last season by his work on tour with Mme. Sembrich, plans to devote his season to concert and oratorio under the direction of Loudon Charlton, with whom he has been associated for a number of years.

\* \* \*

W. C. Gore, of the University of Chicago, was a visitor recently in Salt Lake City, and he has written to a friend his impressions of a tabernacle organ recital which he attended. He says: "I enjoyed this recital more than any organ playing I have ever heard. Never before have I heard the organ when it seemed so much a thing of life; not a mechanism, not even an instrument, but a living organ of noble beautiful and uplifting musical expression, a voice of voices, singing great songs out of the joy and sorrow and fullness of life itself."

\* \* \*

The National Summer School of Music is now in session at Lincoln Centre Church, Chicago, an organ recital was given by Glenn Woods, of Kansas City, Mo., assisted by Mrs. Mary Elizabeth Cheney, of New York City, Monday afternoon of last week at the Memorial Baptist Church, Chicago. Mr. Woods gave a talk on "The Evolution of Musical Forms" and played several selections. Mrs. Cheney assisted by singing "With Verdure Clad" (Creation). Mrs. Cheney has a beautiful soprano voice of extended range and her study has been broad and thorough, she holds a prominent church position in New York City. A recital of the students took place Thursday evening at Lincoln Centre.

Summer residents of Hull, near Boston, were offered a rare musical treat a few evenings ago when Lila Ormond, a brilliant young Brookline prima-donna held a Summer recital at the Young's Yacht Club quarters. Although but twenty-two years old, and without the foreign training regarded as essential in a musical education, Miss Ormond possesses a rare contralto voice of appealing beauty and richness of tone. A year or more ago she appeared as soloist at a Boston Symphony concert under Gericke.

\* \* \*

Nellie Wilkinson gave the last recital of the season before the pupils of the Summer School of the Combs Broad St. Conservatory of Philadelphia and the University of Pennsylvania Tuesday night of last week in Houston Hall. Miss Wilkinson is one of the recent additions to the faculty of the conservatory and is a most capable artist. She is a graduate of the conservatory and was and is a pupil of Gilbert Raynolds Combs. Miss Wilkinson's playing was most favorably commented upon for the accuracy, brilliancy, contrast, beauty of tone and artistic conception. As the last week of the Summer session was devoted to modern music her program was arranged accordingly.

\* \* \*

Glenn Dillen Gunn will take up the work of teaching the large class of pupils of Rudolph Ganz. Mr. Gunn was very successful last year with his work for the Thomas Orchestra program style classes and the course for piano teachers. The important works of the orchestra programs, the Kneisel Quartet, and the répertoire of the Metropolitan Opera Company are analyzed in detail from the orchestra score. Mr. Gunn has found it necessary to confine his teaching to three days of the week on account of his many concert engagements, recital and lecture recitals. Mr. Gunn is musical critic on one of Chicago's leading daily papers, altogether making him a very busy man.

\* \* \*

The music circle of Buffalo, N. Y., who have followed the career of Ernest Bernard Partz, violinist, son of Mr. and Mrs. Ernest W. Partz, of Buffalo, during his five years' sojourn abroad, are gratified to learn that his return in the near future is expected. After leaving Buffalo and after tutelage under some of the best violinists of this country he entered the Conservatory of Music in Cologne, Germany, and at once gained recognition from the masters of that institution. Since leaving the institution he has occupied the position of first concert meister in the celebrated orchestra of Cologne and played before the renowned critics of Europe, and received their praises. Mr. Partz will undoubtedly be heard in several recitals during the musical season.

\* \* \*

Louis F. Haslanger, the new York baritone, appeared with great success at a musicale given last week at the Country Club of St. Joseph Valley, South Bend, Ind. A pupil of George Sweet, Mr. Haslanger proved himself a most satisfactory entertainer. The accompaniments were played by Charles Frederic Morse and the program included: "Prologue (Pagliacci) Leoncavallo; a, "Obstination," H. de Fontenailles; b, "Jeunes Fillettes," Weckerlin; c, "Im Zitternden Mondlicht," E. Haile; d, "Lockruf," A. Ruckauf; e, "Herbst," E. Haile; a, "From an Indian Lodge," b, "The Brook," E. A. MacDowell; c, Prelude No. 7, Chopin; a, "My Desire," E. Nevin; b, "If Thou Wert Blind," Noel Johnson; c, "Everywhere," Oley Speaks; d, "Myself When Young" (Persian Garden) Lehmann; Scherzo No. 2, Chopin; a, "Love Me or Not," Seccchi; b, "Noon and Night," Hawley; c, "Love's Pleading," Burleigh; d, "The Trumpeter," J. Arlie Dix; "Toreador Song" (Carmen) Bizet.

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## Who Derives the Greater Enjoyment from Music, Theorist or Philistine?

Some day, perhaps, listeners will be trained as carefully at our academies and schools as performers, suggests a writer in "Truth," and when that time arrives it is certain that music will be much more intelligently heard than at present. As it is, how many really listen to music in what learned folk tell us is the right way—that is, take intelligent note of the themes and their treatment, appreciate details of structure, key relationship, and so on? Yet the Philistine probably holds that he enjoys the music in his own way just as much as the most learned theorist who dissects every bar as it proceeds.

Music may be heard, in truth, in many ways. In the case of some it affords delight chiefly as a stimulus to the imagination, and the music itself is of less importance than the fancies which it conjures up. These are they who see visions and dream dreams when they hear a symphony or a sonata.

Such a one, for instance, is Carmen Sylva, the poet-queen of Roumania, who had an interesting article in the "Nineteenth Century" some time ago, in which she analyzed her musical impressions from this point of view. In this she narrated how, hearing the simplest piece, a pictorial image invariably suggested itself—sometimes it might be merely a vague impression of a color, at other times a definite picture or series of pictures.

Even Bach's fugues, she declared, affected her in like manner, and sometimes so vividly as to convince her that the picture was inherent in the music. Thus, the B flat minor prelude and fugue of the "Forty-

eight" obviously depicted the tale of Jephtha's daughter, and "I would venture to wager that I have really guessed the great master's meaning." To others the same piece of music is merely an affair of subject and answer, episodes, strettos, and the rest.

Who gets the greatest enjoyment? It is difficult to say. This involves the question of the critical versus the uncritical hearer. Who has the advantage here? The more cultivated listener, one is tempted to say. But does this necessarily follow? Certainly the less learned have their compensations. To the one that may be a sheer delight which affords excruciating agony to the more sophisticated. Yet the enjoyment of the latter is perhaps keener than anything which the uncultivated one can know when hearing a work which really satisfies the critical judgment.

For that matter, do any two listeners, trained or untrained, ever hear the same work in precisely the same way? "To Newton and to Newton's dog Diamond," said Carlyle in the famous passage, "what a different pair of universes!" And the saying holds in music. The doctrine of the relativity of pains and pleasures nowhere finds more forcible illustration than in the concert room, and this would be more apparent still if people could always be persuaded to say what they really thought and felt.

As it is, few hearers are bold enough to do this. They have the courage only of other people's convictions. And in this case the rather curious thing is that the more cultivated the hearer the greater often is the hesitation to express an opinion. It is usually the least informed who declare themselves most fearlessly. The former are afraid of making mistakes, and realize, moreover, how easy it is to do this. The Philistine is undeterred by any such fears, and reports faithfully according to the impression actually produced. Hence the fact, perhaps, that the popular judgment has sometimes been in advance of that of the cultivated.

### MUSIC IN ST. PAUL.

#### Great Chorus of Children's Voices for Minnesota State Fair.

ST. PAUL, Minn., Aug. 19.—The chorus of seven hundred St. Paul school children, whose singing under Miss E. M. Shawe, won general favor on Memorial Day, has been invited to sing under Frederick Fischer at the festival concerts to be given in the Auditorium during Minnesota State Fair week. Rehearsals have begun and it is expected that the number of children's voices will be increased to one thousand.

Mr. Fischer is enthusiastic over his work with the children, who will be given a prominent place and much important work to do on the festival programs.

Registration for the mixed chorus is rapidly nearing the desired six hundred membership mark and rehearsals are progressing satisfactorily.

The United German Singing Societies are rehearsing under Claude Madden the "Liehuwalzer," a suite of six numbers by Arnold Krug, to be given its first production in St. Paul at this time.

Flora McGill, contralto, has been engaged as one of the soloists for festival week and will appear on several programs.

G. H. Fairclough, organist at the Jewish Temple and at the Church of St. John the Evangelist, St. Paul, Minnesota, has been engaged for a series of organ recitals at the Jamestown Exposition. These recitals will occur daily in the large auditorium this week.

#### Caruso.

There are five great Italian tenors living—Bonci, Bassi, Zenatello, de Lucia, and Caruso. Of the five Caruso is far the least gifted as an artist, yet he has a ring and resonance in his voice which none of the others can rival.—London "Evening News."

In the private performance of Louis Lombard's opera "Errisinola" at Lugano, Switzerland, on August 25, the principal parts will be sung by Yvonne de Treville, the American soprano, and Walter Wheatley, an American tenor, who recently made his debut at Covent Garden. The orchestra and chorus will be brought from La Scala, Milan. Lombard will conduct and Illica, the librettist, will act as stage manager. Puccini, Mascagni and Percy Pitt have accepted invitations to be present.

Carlo Albani, Mr. Hammerstein's new Spanish tenor, will make his debut at the Manhattan in Meyerbeer's "Le Prophète."

### AMPLE COMPENSATION



Mr. de Teasem—(to piano movers, who are waiting for a tip)—You have exerted yourselves most strenuously, my good men; Lucy, my child, compensate these gentlemen by playing the overture to "Tannhäuser"!—*Fliegende Blätter*.

### TEARS, NOT TRACHOMA.

#### Because Irene Vanderauwere Wept Doctors Would Deport Her.

NEW ORLEANS, Aug. 19.—Because she shed some natural tears and inflamed her eyes, Irene Vanderauwere, a niece of Maxime Soum, a celebrated musician of this city, was very nearly denied admission to the country on her arrival from Brussels a few days ago.

The cause of Miss Vanderauwere's tears was that she was not met at the steamer by relatives who did not expect her until later. Marine Hospital surgeons reported that she had trachoma and she was ordered deported.

Senator McEvily appealed to Washington, the order was held up, a report was made by thirteen of the most prominent oculists of the city and finally the young woman was admitted as it was agreed she suffered from nothing more than inflammation caused by salt tears.

The young woman's grandfather was ennobled by Leopold I for his musically qualities.

#### Pianist Turns Inventor.

MILWAUKEE, Wis., Aug. 19.—Julius Brader, a pianist, of No. 864 Seventh street, has been awarded a patent by the United States patent office for a new double barreled repeating gun. The gun is practical for both military and hunting purposes. It has two magazines, one for single shot and the other for buckshot. The gun is capable of holding ten cartridges, which can be discharged in from six to seven seconds. The inventor declares that the gun can be reloaded in from one to one and one-half seconds. Mr. Brader will endeavor to have the gun adopted by the army. Meanwhile, he sticks to his piano.

M. N. S.

Lady Hallé, who played the Mendelssohn violin concerto in London at a recent Philharmonic concert, took part in one of the same society's concerts fifty-eight years ago. The Neruda family, consisting of the pianist Amalie, aged twelve; Wilhelmine (who became Lady Hallé), aged nine; and Victor, cellist, aged eleven, made their appearance in England on April 30, 1849, at the old Princess's Theatre. Wilhelmine played Ernst's "Carnaval de Venise," with such success that she was engaged for the Philharmonic Concert in the following June, when she undertook the solo part in a concerto by De Beriot.

In view of the suit Mascagni and his publisher Sonzogno have brought against Verga, author of the text of "Cavalleria Rusticana," for \$32,000 damages for allowing Monleone to use his drama for a second opera, it is interesting to recall the fact that Mascagni used the drama in the first place without obtaining Verga's permission. The author took the matter to court, with the result that Mascagni and Sonzogno were required to pay him the sum of \$32,000.

The Leipzig publishing house of Fritz Schubert, Jr., has founded an institution for the disposal of manuscripts, the object of it being to bring young composers who send in manuscripts for inspection into direct contact with orchestra conductors and choir directors.

### PLAY AND SING FOR TOWN LIBRARY FUND

#### Members of Lakeville "Musicians' Camp" Lend Their Talents to Charity.

LAKEVILLE, MASS., Aug. 19.—A feature of Summer life here for several years but more important this season than ever before, is the "Musicians Camp" at Nelson's Grove. There dwell together in peace and various sorts of harmony, musicians from all parts of New England.

Many are the al fresco and extempore concerts given by the talented young people and the less gifted of the Summer colony are always to be depended upon to gather in goodly numbers to listen to the music.

Last week the musicians got together and gave a concert in Town Hall for the benefit of the Library Association. The hall was filled and an appreciable amount was realized for the funds.

The artists who took part were Davol Saunders, first violin of the Damrosch orchestra of New York; Carl Bodell, pianist of Sullins College, Bristol, Tenn., assisted by Hanna Bodell, of Danville, Va.; Edith Van Gillewa, of Ocean Grove, N. J. soloist last year with Pryor's band; Marie Stapleton, of Birmingham, Ala., Louis Albert, director of music at Sullins College, Bristol, Tenn., and Fannie I. Case of Boston, the smallest woman reader in America.

The concert was under the direction of Edith Lynwood Winn, the Boston violinist.

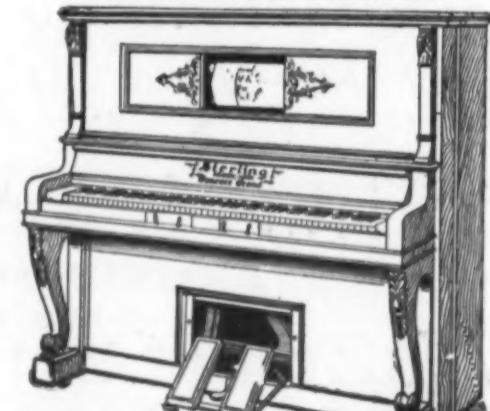
#### Mystery in Violinist's Disappearance

DENVER, CO., Aug. 19.—Much mystery surrounds the continued disappearance of Roy Ruschenberg, a violinist of more than local note who has now not been heard from by his father, L. Ruschenberg, for over three months. The young man, who is nineteen years old, taking his violin, left home saying he was to play at a church service. The father of the missing youth is a finished musician. He has played in many theatre orchestras, and at Manhattan Beach. He also manufactures musical instruments of almost every description.

The program arranged for the Berlin Philharmonic Orchestra's ten concerts under Arthur Nikisch next season contains a "Kleist" Overture by Richard Wetz, symphonies by Kalinnikoff and Hans Bischoff, Rimsky-Korsakoff's "Sadko," a symphonic poem by Aliven, a serenade for small orchestra by Leo Weiner and Tschaikowsky's symphonic poem, "The Storm." Bizet's suite "Roma" and Elgar's "Variations" will also be played, and there will be Beethoven's fifth and sixth, Schumann's E flat, Brahms's third and fourth, Bruckner's seventh, Liszt's "Faust" and Struss's "Sinfonia Domestica."

The first novelty to be staged at the Komische Oper in Berlin will be Massenet's "Werther," with Frau Naval in the title rôle and Artot de Padilla as *Lotta*. Rehearsals of Mascagni's "Iris" are also in progress.

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